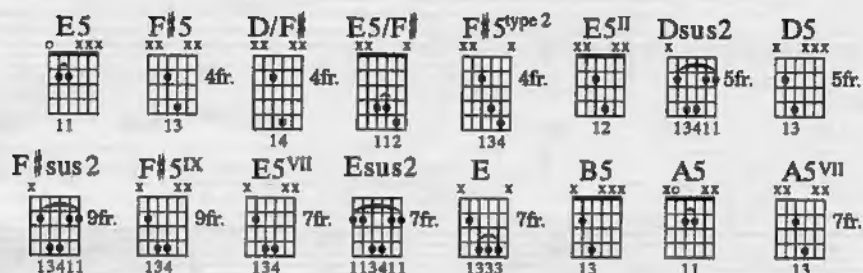


LORD OF THE FLIES

Words and Music by
STEVE HARRIS and JANICK GERS



Moderately fast $\text{♩} = 148$

Intro:

N.C.

Gtr. 1

(8va) (8va) (8va)

f w/fingers harm. harm.-----+ harm.

T A B

Rhy. Fig. 1 (8va)

f harm.

Gtr. 2 Rhy. Fig. 1A

T A B

w/Rhy. Fig. 1 (Gtr. 1) 5 times, simile

end Rhy. Fig. 1 Gtr. 2

T A B

Half-time feel

w/Rhy. Fig. 1A (Gtr. 2)

end Rhy. Fig. 1A

8

T A B

E5
Rhy. Fig. 1B

w/Rhy. Fig. 1B (Gtr. 2) 2½ times

Gtr. 2

5

open E

E5

P.M.1

P.M.1

P.M.1

P.M.1

TAB

2 0 0 0 2 0 0 0 2 0 0 0 2 0 0 0 2 2

Original feel
Slightly faster ♩ = 164

Rhy. Fig. 2

Rhy. Fig. 2A

Gtr. 1

F#5

D/F#

E5/F#

F#5 type 2

F#5

D/F#

E5

end Rhy. Fig. 2

end Rhy. Fig. 2A

hold1

P.M.1

P.M.

TAB

6 4 7 4 5 4 (5) 7 4 4 4 7 4 5 4 2

w/Rhy. Fig. 2 (Gtr. 2)

F#5

D/F#

E5/F#

F#5

D/F#

E5

end Rhy. Fig. 2B

Rhy. Fig. 2B

P.M.1

P.M. hold1

P.M.1

P.M.

TAB

4 4 4 4 4 4 5 7 4 4 4 4 4 4 5 4 2

*Verse:
w/Rhy. Figs. 2 (Gtr. 2) 3½ times & 2A (Gtr. 1)

F#5

D/F#

E5/F#

F#5

D/F#

1. I don't care for this world an - y - more;

2. See additional lyrics

*Gtr. 1 ad lib. on Verse 2 a la Verse 1.

E5

F#5

D/F#

E5/F#

F#5

D/F#

w/Rhy. Fig. 2B (Gtr. 1) 2½ times

I just want to live my own fan - ta - sy.

E5

F#5

D/F#

E5/F#

F#5

D/F#

Fate has brought us to these shores;

E5

F#5

D/F#

E5/F#

F#5

what was meant to be is now

Pre-Chorus:

Gtr. 2 F#5 D/F# E5^{II} Dsus2

hap - pen - ing. I've found that I

Gtr. 1 P.M. P.M. P.M.

TAB

w/Rhy. Fill 1 (Gtr. 2) Esus2 Esus E

like this liv - ing in dan - ger.

hold

TAB

w/Rhy. Fill 2 (Gtr. 2) Verse 1 Dsus2 D5 F#sus2

Liv - ing on edge, it feels, it makes us feel as one.

TAB

Rhy. Fill 1 Gtr. 2

TAB

Rhy. Fill 2 Gtr. 2

hold hold

TAB

F#5ix E5vii Dsus2 Esus2

Who cares— now what's right or wrong,— it's re -

TAB (11) 11 x 11 11 7 7 7 (7) 7

E E5vii D5 Dsus2

al - i - ty. Kill - ing— so—

TAB (9) 9 x 9 9 7 7 7 (7) 7

1. B5

we sur - vive— wher - ev - er we— may roam,— wher -

PM.-----4 PM.---

TAB (7) 4 4 4 4 x 4 4 (4) 4

2.

ev - er we— may hide.— We've got to get a - way. scar - y to— be -

PM. PM.-----4

TAB 4 4 4 4 4 4 x 4 4 4 4 (7) 4

lieve what we've be - come. Saints and sin - ners,

Cont. in slashes

P.M. P.M.

some - thing with - in us, we are lord of the

flies. Saints and sin - ners,

some - thing will - ing us to be lord of the

Interlude 1:

Gtr. 2

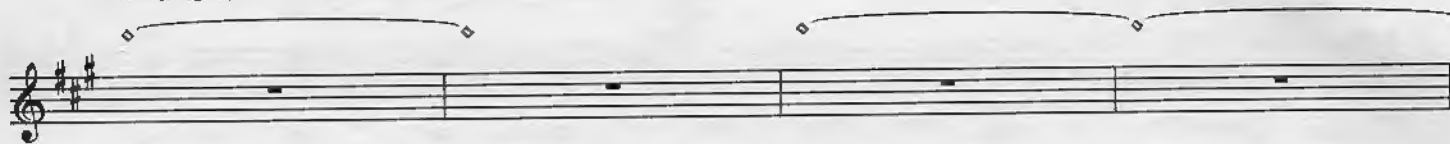
Gtr. 1

Rhy. Fig. 4

w/fingers

Lord of the Flies - 9 - 5
PG9604

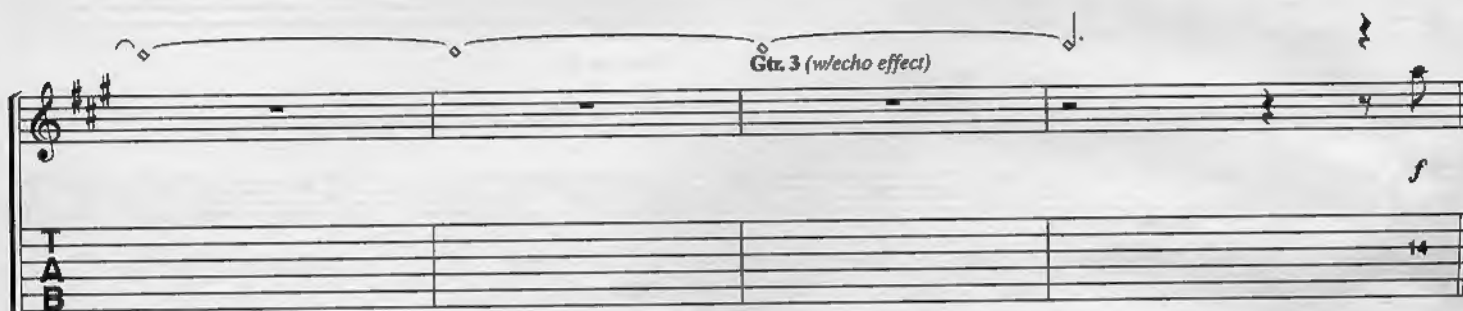
w/Rhy. Fig. 4 (Gtr. 1) 6 times



Half-time feel



Gtr. 3 (w/echo effect)



*Guitar Solo:

E5 D5

A5 VII E5 VII



*Gtr. 1 tacet.

F#5IX

E5 VII B5

D5

E5 VII

8va



F#5

E5 VII D5

A5 VII E5 VII

(8va)



Musical score for "The Rose Tree" featuring a guitar part with a capo on the 4th fret and a mandolin part. The guitar part includes a key signature change to one sharp (F#) and a capo on the 4th fret. The mandolin part includes a key signature change to one sharp (F#) and a capo on the 4th fret. The score is for a 12-string guitar and a mandolin.

Original feel
Interlude 2:

Interlude 2:

F#5 (8va) ...
 D5
 1
 1

Rhy. Fig. 5
Gtr. 2

Gtr. 2

[illegible]

The musical notation for the guitar solo is presented in two systems. The first system is for the A5 chord, and the second system is for the E5 chord. Each system consists of a standard musical staff and a corresponding guitar tablature line. The musical staff uses a treble clef and a key signature of one sharp (F#). The tablature line is labeled 'TAB' and shows fret numbers (0, 6, 7) and a pickup (1) for the A5 section, and fret numbers (0, 5, 7) for the E5 section. Wavy lines above the notes indicate vibrato.

w/ Rhy. Fig. 5 (Gtr. 2)
F#5

D5 **E5**

Oh,

TAB

end Rhy. Fig. 5

TAB

D5 **A5**

oh,

oh,

TAB

E5 **D5** **E5**

oh,

Gtr. 1

Gtr. 3

TAB

*Chorus:
w/Rhy. Figs. 3 (Gtr. 1) & 5 (Gtr. 2)
both simile, 1st 7 bars only

F#5

D5



*Gtr. 3 tacet.

w/Rhy. Fill 3 (Gtr. 1)

Rhy. Fill 3A

D5

E5VII

F#5IX

Gtr. 2

A5

E5



w/Rhy. Figs. 3 (Gtr. 1) & 5 (Gtr. 2) both simile, 1st 7 bars only

F#5

D5



A5

E5

2.
w/Rhy. Fill 3A (Gtr. 2)

D5

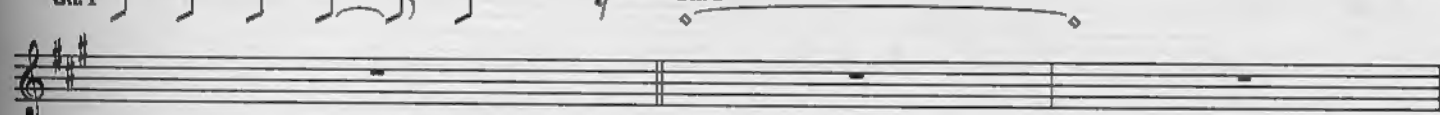
E5VII

Gtr. 1

Outro:
w/Rhy. Fig. 4 (Gtr. 1) 4 times

F#5IX

Gtr. 2



⑥

2fr.

F#5

Half-time feel
Gtr. 2 tacet

4



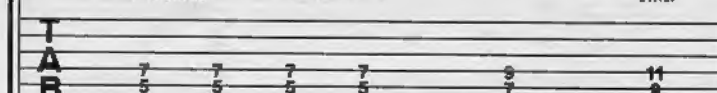
Rhy. Fill 3

Gtr. 1



Partial P.M.-----t

P.M.



Verse 2:

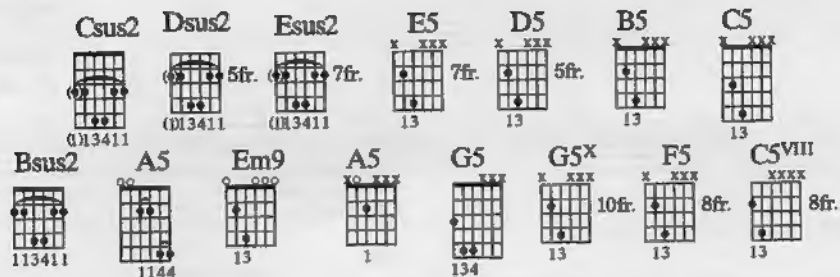
I don't want existence to end;
We must prepare ourselves for the elements.
I just want to feel like we're strong;
We don't need a code of morality.

Pre-Chorus 2:

I like all the mixed emotion and anger,
It brings out the animal,
The power you can feel.
And feeling so high with this much adrenalin,
Excited but scary to believe what we've become
(To Chorus:)

SIGN OF THE CROSS

Words and Music by
STEVE HARRIS



Freely
N.C.

Slowly ♩ = 60

(E5)

Gtr. 1 (w/Bass gtr.)

Intro:

*w/ad lib. synths. & Gregorian chants. At approx. 1:02,
synths. fade out; chants continue for approx. 17 more seconds.

p

one in front with a cross held high, come to wash my sins a - way.

Slowly ♩ = 55

Interlude I:

Em7(4)

Rift A

*Gtr. 2

[illegible]

Gtr. 1

hold throughout
harm, throughout


Gr. 1

hold throughout
harm. throughout

T
A
B

(12)

*Synth arr. for gtr.

Gtr. 3 *mf*  Csus2

Dsus2
J.

end Rift A

w/rit A (Gr. 2) simile
Esus2

Csus2

Dsus2

[illegible]

Moderately ♩ = 100

Verse:

E5

D5

†Gtrs. 1 & 3

f

PM.

PM.

Gtr. 2 tacet



1. Stand - ing a - lone in the wind and rain,

feel - ing the fear that is grow - ing,

2. See additional lyrics

†2 gtrs. arr. for 1.

E5

D5

PM.



sens - ing the change in the tide a - gain,

brought by the storm that is brew - ing.

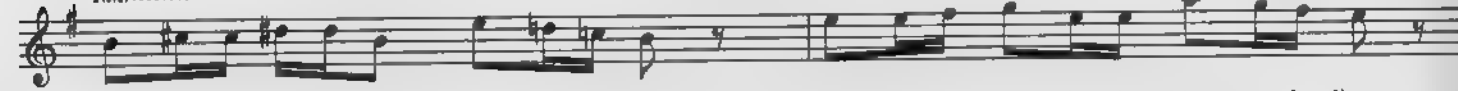
B5

C5

D5

E5

PM.



Feel the anx - i - e - ty hold off the fear,

some of the doubt in the things you be - lieve.

B5

C5

1.

D5

E5

D5

PM.



Now that your faith will be put to the test,

noth - ing to do but a - wait what is com - ing.

2.

D5

E5

D5

*Pre-Chorus.

E5

Partial PM.



in - side my head, feel the fear start to rise. 1. They'll be

say - ing their prayers - when the mo - ment comes, there'll be

2. See additional lyrics

*All gtrs. simile on Pre-Chorus 2.

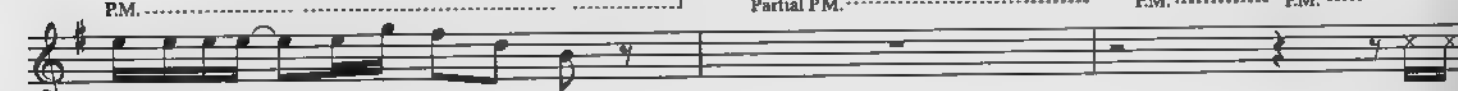
w/Fill 1 (Gtr. 2)

PM.

Partial PM.

PM.

PM.



pen-ance to pay - when it's judg - ment day;

and the

Fill 1
Gtr. 2 (2 gtrs. arr. for 1)

f hold --

hold --

T 5 4 5 7 8 7 7 4 4 5 4 5 7 8 7 7 (7)

A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

C5 D5

P.M.

guilt-y will bleed— when the mo - ment comes, they'll be com-ing to claim,— take your— soul a - way.—

w/Flt 1 (Gtr. 2)
E5 C5

P.M. Partial P.M.

The sign— of the cross,—

Chorus:

G

the name— of the rose,—

Gtrs. 1 & 3

P.M. hold

the name— of the rose,—

Dsus2 Dsus D A5

a fire— in the sky,—

Gtr. 2

mf

a fire— in the sky,—

Gtrs. 1 & 3

Partial P.M.

a fire— in the sky,—

Csus2 Csus C G5

the sign — of the cross. —

hold P.M.

P.M. P.M. hold.....

Gtr. 2 tacet

1. 2.

2. They'll be — Yeah.

Gtrs. 1 & 3

P.M. P.M. Cont. in slashes

Interlude 2
N.C.(E5)

P.M.

(D5)

T
A
B

7 9 9 9 7 9 9 9 10 10 9 9 7 7 9 9 7 7 7 5 7 7 7 5 7 7 7 5 7 7 7 9 9 7 7 5 7 7

(E5)

Esus2

Gtr. 2

mf

decresc.

T.B.

7 9 9 9 7 9 9 9 7 9 9 9 7 9 9 9 10 10 9 9 7 7 9 9 9

Handwritten musical notation on a staff with a treble clef and a key signature of one sharp (F#). The notation is divided into four measures. Above the first measure is the label "Dsus2". Above the second measure is the label "Csus2". Above the third measure is the label "Bsus2". Above the fourth measure is the label "A5". The notation consists of eighth and quarter notes, with some measures containing rests. The notes are written in a stylized, handwritten manner.

Handwritten musical notation for the first staff, showing a treble clef, a key signature of one sharp (F#), and a series of notes and rests. Above the staff, the chords **Csus2**, **Dsus2**, **Esus2**, and **Em9** are written, corresponding to the notes below. The notation includes a half note, a quarter note, and a half note, with a long horizontal line indicating a sustained or tied note.

Moderately ♪ = 136
Interlude 3: (w/Gregorian chant bkgd.)

N.C.
w/Bass gtr.

Cont. in notation w/Bass gr.

P hold throughout

2 4 2 4 3

2 4 2 4 3 2

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with some rests. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in eighth and sixteenth notes, with some rests. The score is divided into three measures by vertical bar lines. The first measure contains the first two lines of the melody and bass line. The second measure contains the next two lines. The third measure contains the final two lines, ending with a double bar line.

Musical Score for "The Wind" by The Beatles

Staff 1 (Melody): Treble clef, G major (one sharp), 3/4 time. The melody consists of eighth and quarter notes, with some measures containing rests.

Staff 2 (Guitar Tablature): Six-line staff with numbers indicating fret positions. The tablature is divided into three measures by vertical bar lines.

Measure 1: Melody: G4 (quarter), A4 (quarter), B4 (quarter). Tab: 0 2 0 2 0 1 0.

Measure 2: Melody: C5 (quarter), B4 (quarter), A4 (quarter). Tab: 2 4 2 4 3.

Measure 3: Melody: G4 (quarter), F#4 (quarter), E4 (quarter). Tab: 2 4 2 4 2 3 2.

Faster **178**

Interlude 4:

*Gtrs. 1 & 3

Musical score for "The Wind" by The Beatles. The score is in 4/4 time, key of D major. It features a guitar part with a treble clef and a bass line with a bass clef. The guitar part includes a solo section marked *f* and *PM.* (Palm Mute). The bass line is marked *TAB* and shows fret numbers. The score is divided into measures by bar lines.

*Gtr, 2 tacet.

Musical score for "The Rose Tree". The score is written for a single melodic line in treble clef, key of D major (one sharp), and 3/4 time. The tempo/mood is marked "P.M." (Piano Moderato). The piece consists of 12 measures, divided into three 4-measure phrases. The melody is simple and folk-like, featuring eighth and quarter notes. Below the main staff, there are two staves labeled "T" (Tenor) and "B" (Bass) with fingerings indicated by numbers 1-7.

PM.

1. 2.

P.M. 1. 2.

Moderately $\text{♩} = 107$ ($\text{♩} = \text{♩}^{\text{tr}} \text{♩}$)

Interlude 5:

Substitute w/Rhy. Fill 1 (Gtrs. 1 & 3) 2nd time

Gtr. 2

f

Play 2nd time only

Gtrs. 1 & 3

PM throughout

Rhy. Fill 1

Gtrs. 1 & 3

PM.....

4.

Gtr. 1

E5

1.

Cont. in slashes

Sign of the Cross - 16 - 9
PG9604

*Guitar Solo 1:
(E5)

Gr. 3

(E5)

D5

C5

6

6

6

6

6

(10) 7 10 7 10 12 10 12 (12) 10 7 12 10 7 12 10 7 12 5 7 12 7 5 12 7 5 12 7 5 12 7 5 12 7 5 7 10 5 7 10 5 7 10

A

B

*Gtr. 2 tacet

+ ② stg. sounds sympathetically.

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part at the top and a bass part at the bottom. The guitar part is written in standard notation with a treble clef and a key signature of one sharp (F#). It features various chords and melodic lines, with some notes marked with an 'x' to indicate a specific technique. The bass part is written in standard notation with a bass clef and a key signature of one sharp (F#). It includes a bass line with various notes and rests, with some notes marked with an 'x' to indicate a specific technique. The score is divided into measures by vertical bar lines.

CS G5

6 3

T
A
B

D5 E5 D5 A5

3

1 10 10 10 10 10 20

T
A
B

CS w/Fill 4 D5 G5^x

*(Gtr. 2)

1 1

(20) 20 19 17 19 17 16 19 16 17 19 (10) (10) 17

T
A
B

*Pick-up to Solo 2.

*Guitar Solo 2:

Gtr. 2

F5 D5

3

(17) 17 15 17 15 17 15 15 17 15 15 17 15 16 17 15 17 15

T
A
B

*Gtr. 1 tacet.

Chord symbols: C5, F5, G5^x, F5 (15ma)

Notes: hold bend, hold bend, A.H.

TAB: (17) 12 10 (10) 12 (12) 10 12 10 (6) 5 (5) 5 8 5 8 4

Chord symbols: D5, F5, C5^{vim}, ③ 9fr E

Notes: (15ma), A.H., 1 1/2

TAB: 3 5 4 3 1 3 x 1 1 3 5 3 3 5 6 3 8 5

*Gtr. 1 is synth. arr. for gtr. (this section only).

w/Riff B (Gtr. 3) 2 times & Rhy. Fig. 1 (Gtr. 1) 1st 15 bars only

(E5)

D5

Gtr. 1 (A5)

D5

E5

14

Notes: p

TAB: (6)

Gtr. 2 tacet.

Half-time $\text{♩} = 105$

Interlude 7:

*Gtr. 3

Chord symbols: C5

Notes: wavy line

TAB: (9) 12 14 12 12 12 12 13 12 14 12 (12) 12 14 12 12 12 12 13 12 14 15 13 12 14

*2 gtrs. arr for 1.

G5

D5

C5

D5

TAB: 14 12 14 12 12 12 12 13 12 14 15 13 12 12 14 12 11 12 11 14 12 12 11 14 12

E5
Rhy. Fig. 2
Riff C

CS

T
A
B

14 12 14 12 12 12 12 10 12 14 12 (12) 12 14 12 12 12 12 10 12 14 15 10 12 14

w/ Riff C (Gtr. 3) 3 1/2 times &
Rhy. Fig. 2 (Gtr. 1) 4 times
E5
Gtr. 2

CS G5

mf hold hold hold

T
A
B

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff and a bass staff. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The score is divided into measures with chord diagrams and tablature. The chords are labeled as D5, C5, D5, E5, and C5. The guitar staff includes a "hold" instruction with a dotted line and a "4" indicating a four-measure hold. The bass staff includes a "TAB" label and a "4" indicating a four-measure hold. The score is for a guitar and bass duo.

G5
 Gtr. 2
 D5
 C5
 D5
 Gtr. 3
 rit.
 TAB: 14 12 14 12 12 12 12 13 12 14 12 | 15 13 12 14 12 14 12 11 12 11 14 12 12 14 12

E5

*Gtrs. 2 & 3

*Gr. 1 tacet.

***Gtr. 1**

*Gtrs. 2 & 3 tacet.

hold hold hold hold hold hold

C(4) G(4) E5

hold..... hold..... hold..... ^{rit.} hold..... hold.....

TAB

9 5 5 5 8 5 5 | 5 5 5 5 6 5 5 | 7 9 9 9

Original tempo ♩ = 60

Outro.

N.C.(E5)

Lost the love of heav-en a - bove, chose the *lust* of the earth be - low.

T
A 2 4 5 4 2 4 5 4 (4) 2 4 5 4 5 3 5 4
B

E - lev-en saint - ly, shroud - ed men come to wash my sins a - way.

T
A (4) 2 4 5 4 2 4 5 4 (4) 2 4 5 4 5 4 2 (2)
B

Verse 2:

Why, then is God still protecting me
 Even when I don't deserve it?
 Though I am blessed with an inner strength,
 Some, they would call it a penance.
 Why am I meant to face this alone,
 Asking the question time and again?
 Praying to God won't keep me alive;
 Inside my head, feel the fear start to rise.
 (To Pre-Chorus 1:)

Pre-Chorus 2:

They'll be coming to bring the eternal flame,
 They'll be bringing us all immortality.
 Holding communion so the world be blessed,
 My creator, my God'll lay my soul to rest.
 (To Chorus:)

MAN ON THE EDGE

Words and Music by
BLAZE BAYLEY and JANICK GERS

Am **Fmaj7sus2** **Dsus2** **Em** **E5** **F5** **F#5** **G5** **A5**
 231 T34 1 13 23 13 13 13 13 10fr. 5fr.

Moderately ♩ = 134

Gtr. 1 *mf* **Am** **Fmaj7sus2**

Intro: Gtr. 2 *f*

Am **Dsus2** **Em**

Double-time ♩ = 268

*Gtrs. 1 & 2
Rhy. Fig. 1 **Asus** **Am7** *PM.* *PM.*

*2 gtrs. arr. for 1. **Asus** **Am7** *PM.* *PM.*

Asus **Am7** **A5** **Am7** **Asus** **Am** *PM.*

G/A Am7

1. The free way is jammed and it's
2. See additional lyrics

end Rhy. Fig. 1

Riff A

PM. until change

(A5)

backed up for miles. The car is an

ov - en and bak - ing is wild.

end Riff A

w/Riff A (Gtrs. 1 & 2)
(D5)

Noth - ing is ev - er the way it should be.

(A5)

What we de - serve we just don't get, you see. A

Pre-Chorus.
(E5)

F5

N.C.(C5)

brief - case, a lunch and a man on the edge,

2. See additional lyrics

Riff B

end Riff B

w/Riff B (Gtrs. 1 & 2) 1 ½ times

(E5)

F5

each step gets clos - er to los - ing his

N.C.(C5)

(E5)

head. Is some - one in heav - en; are

(F5)

(C5)

D5

they look - ing down? 'Cause noth - ing is

Gtrs. 1 & 2

E5

fair, just you look a - round.

Rhy. Fig. 2

w/o P.M.

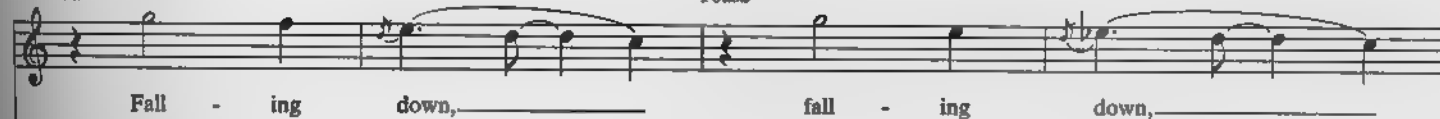
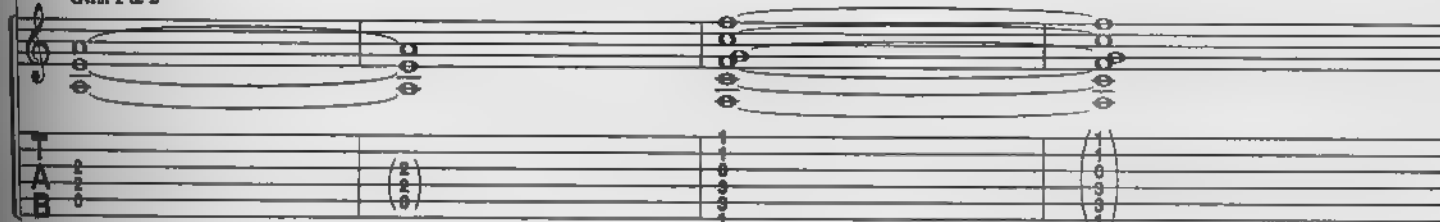
w/Rhy. Fig. 2 (Gtrs. 1 & 2) 2 ½ times

w/Rhy. Fills 1 (Gtr. 1) & 1A (Gtr. 2)
both Verse 1
w/Rhy. Fill 2 (Gtrs. 1 & 2) Verses 2 & 3

Chorus:

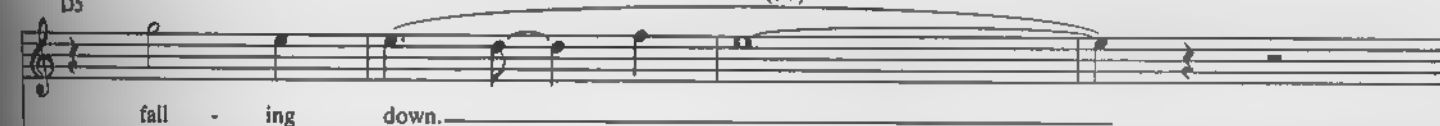
A5

F#sus2

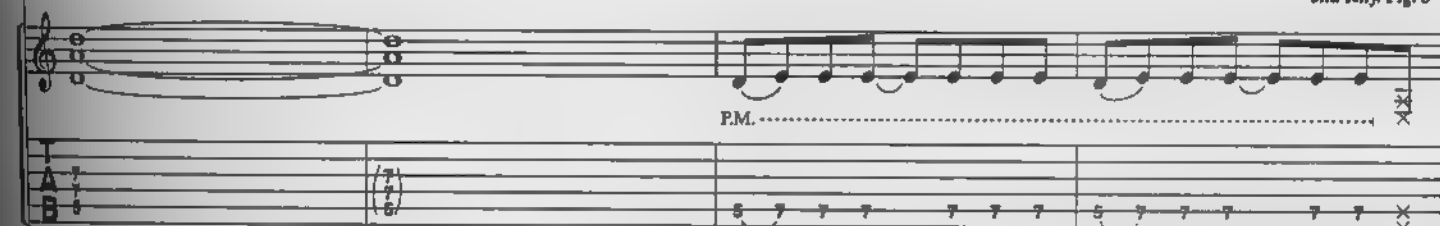
Rhy. Fig. 3
Gtrs. 1 & 2

D5

N.C.(E5)



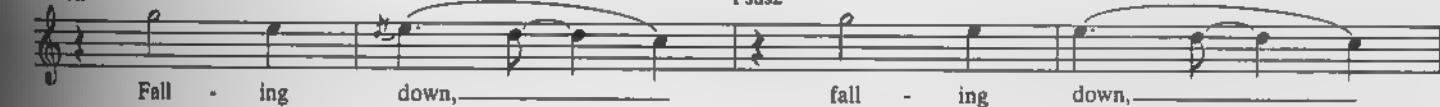
end Rhy. Fig. 3



w/Rhy. Fig. 3 (Gtrs. 1 & 2) simile

A5

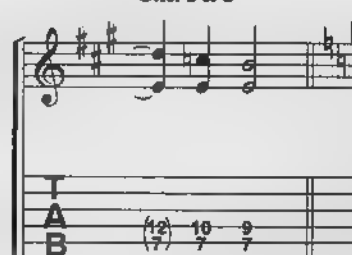
F#sus2



D5

N.C.(E5)

To Coda 1.

Rhy. Fill 1
Gtr. 1Rhy. Fill 1A
Gtr. 2Rhy. Fill 2
Gtrs. 1 & 2

Interlude:

N.C.(A5)

⑤
open
A

Gtr. 2


 Cont. rhy. simile

Gtr. 1



PM



(B5)



PM4 PM. PM.



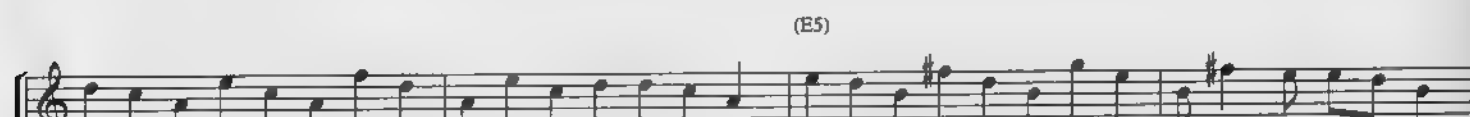
(D5)



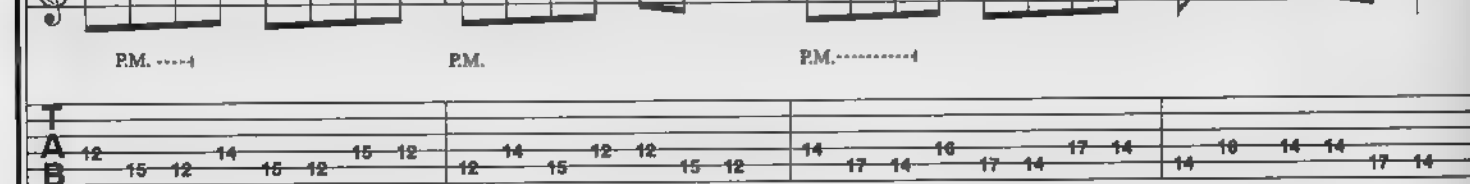
PM.4 hold4



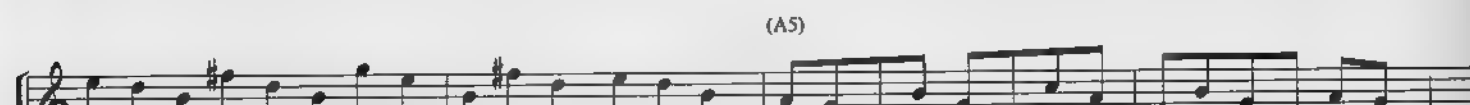
(E5)



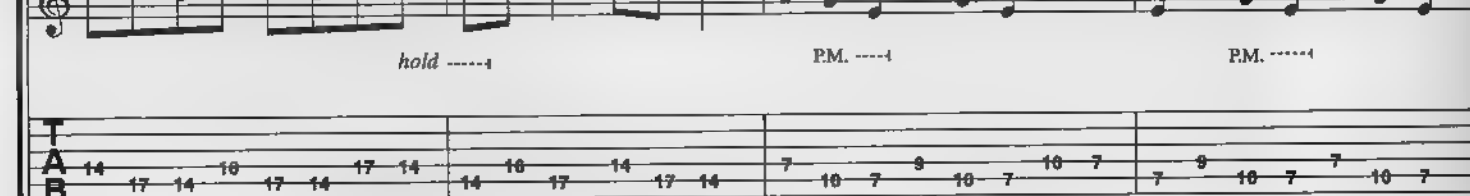
PM.4 PM. PM.4



(A5)



hold4 PM.4 PM.4



The musical notation for the guitar solo is presented in two staves. The top staff is a standard musical staff with a treble clef and a key signature of two sharps (F# and C#). It contains a series of eighth and sixteenth notes, with some notes beamed together. There are two specific annotations: "(A)" above a note in the second measure and "(B5)" above a note in the third measure. The bottom staff is a guitar tablature staff, labeled "TAB" on the left. It contains fret numbers (12, 14, 12, 14, 12, 14, 12, 15, 12, 14, 12, 15, 15, 15, 14, 12, 11, 10) corresponding to the notes in the top staff. There are also two annotations: "1" above the 15th fret in the second measure and "1" above the 15th fret in the third measure. The notation is for a guitar solo in the key of D major, with a tempo of 120 bpm.

(8va)-----

(A)

3

A.H.-----4

T
A
B

10 9 7 10 7 10 9 7 7 9 9 7 9 7 8 9 7 9 8 7 10 7 0

(D5)

Gtr. 3

3 3

Gtr. 1

trem. bar

1

19 19 19 19 19 19 (19) (19) 19 11 15 11 19 11 10 11 10 12 (12) 10 12 10 12 (12) (5) 12

2

(C)

[illegible]

(D5)

(C)

15 13 14 15 13 15 13 14 15 13 15 13 15 17 (17)

[illegible]

(E5)

3

1

12 x 15 12 15 (15) 12 15 12 12 15 12 15 15 15 15 12 15 12

PM.

PM.

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

(D)

3

3

1/2

1

18 10 15 10 12 19 12 19 12 14 12 14 12 12 15 15 0 15 12 15 12 15

...PM.

PM.

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

E5 8va F5 F#5 G5

1

1

1

1

12 15 13 16 14 17 15 18

PM.

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

w/Rhy. Flg. 1 (Gtr. 2)

Asus

Am7

A5

Am7

ASUS

Am

G/A

4

G/A

Am7

3. The

⦿
Coda

A5

Fall - ing down,

P.M. -----

F5U52

DS

fall - ing

down,

fall ing

1.
N.C. (E5)

down.

P.M.

2.
N.C.(E5)

PM.

Gtr. 1 E5 P5 F#5

Gtr. 2

G5 open A A5

PM.

Verse 2:
 He's sick of waiting, of lying like this.
 There's a hole in the sky for the angels to kiss.
 Branded a leper because you don't fit.
 In the land of the free, you just live by your wits.

Pre-Chorus 2:
 Once he built missiles, a nation's defense.
 Now he can't even give birthday presents.
 Across the city, he leaves in his wake
 A glimpse of the future, a cannibal state.
 (To Chorus:)

FORTUNES OF WAR

Words and Music by
STEVE HARRIS



Slowly ♩ = 67

*Gtr. 1 E5
(Acoustic) Rhy. Fig. 1

Intro:

*w/Bass gtr.

E5 end Rhy. Fig. 1 †w/Rhy. Fig. 1 (Gtrs. 1 & 2) Gtr. 3 G5 D5 B5

†Gtr. 2 (clean elec.) doubles Gtr. 1 until Interlude.

1. C5 D5 E5 2. E5

*Verses 1 & 2:
w/Rhy. Fig. 1 (Gtrs. 1 & 2)

1. Af - ter the war, and now that they've sent us home - ward,
2. See additional lyrics

I can't help but feel that I'm on my own. No one can see

just what this con-flict has done to the minds of the men who are on their way home.

2.

C5

D5

E5

I lay there and sweat un - til it gets light.

Gtrs. 1 & 2

Gtr. 1

Gtr. 2

hold

hold

hold

rit.

Moderately slow $\text{♩} = 72$

Interlude:

E5

Gtrs. 1 & 2 tacet

*Gtr. 4 (Bass gtr. arr. for gtr.)

Riff A

G5

E5

A5

f

hold

hold

hold

hold

*Gtr. 4 (C) = D.

E5

G5

E5

C5

D5

end Riff A

hold simile

E5

G5

E5

A5

†Gtrs. 2 & 3
Rhy. Fig. 2

f hold

P.M.

hold

P.M.

†2 gtrs arr. for 1 (Gtr 4 tacet)

E5

G5

E5

C5

D5
end Rhy. Fig. 2w/Riff A (Gtr. 4) simile
4

hold

P.M.

hold

P.M.

w/Rhy. Fig. 2
D5/E E5 E5 type2 E5 G5 D5/E E5 E5 type2 E5 A5

Gtr. 3 PM. PM. PM. PM.

Gtr. 5 Riff B

f w/echo effect

1 1

T
A
B

15 15 12 12 14 12 12 14 15 15 12 12 14 12 12 14

Rhy. Fill 1
D5/E E5 E5 type2 E5 G5 D5/E E5 C5 D5

PM. PM. PM. PM.

end Riff B w/Riff A (Gtr. 4) simile 4

1 1

T
A
B

15 15 12 12 14 12 12 14 15 15 12 12 14 12 14 11

Faster ♩ = 82

w/Rhy. Fig. 2 (Gtrs. 2 & 3) 1st
3 bars only & Riff B (Gtr. 5)

E5 G5 E5 A5 E5 G5

*Gtr. 1 (Play 2nd & 3rd times only)

12.
w/Rhy. Fill 1 (Gtrs. 2 & 3)

D5/E E5 C5 D5

3.
w/Rhy. Fill 1 (Gtrs. 2 & 3)

D5/E E5 C5 D5

T
A
B

0 2 4 2 4 2 2 4

*Synth. arr for gtr. (Gtr. 4 tacet)

Verse 3:

E5 VII C5 D5 E5 VII C5 D5

*Gtrs. 2 & 3 PM. PM.

Peo - ple say, "Don't wor - ry", say that time's a per - fect heal - er;

*Gtrs. 1 & 5 tacet.

E5 VII C5 D5 E5 VII B5 C5 A5 E5 VII C5 D5

PM. PM.

that the night - mares, they will come to pass. — Can't hear what they're say - ing,

E5^{VII} C5 D5 E5^{VII} C5 D5 E5^{VII} B5 C5 A5

PM..... PM..... PM.....

I am liv - ing in my own... world and I'm feel - ing trance - like all... the time...

E5^{VII} C5 D5 E5^{VII} C5 A5

I hear voic - es... in my head; could I real - ly be go - ing cra - zy?

E5^{VII} C5 D5 E5^{VII} B5 C5 A5 E5^{VII} C5 D5

PM. PM.

In the night the vi - sions seem... so real. Do you care if you live or die?...

E5^{VII} C5 A5 E5^{VII} C5 D5

PM. PM.

When you laugh are you real - ly cry - ing? You're not sure what's real... an - y - more...

E5^{VII} B5 C5 A5 E5 G5

PM. PM.

For - tunes of war, for - tunes of war,

C5 D5 C5 D5 E5^{type2}

for - tunes of war, no pain an - y - more. For - tunes of war,

G5 C5

for - tunes of war, for - tunes of war, no

A5 C5 D5

PM. PM.

pain an - y - more. For - tunes of war.

Moderately fast ♩ = 160

Interlude:

*E5
Gtr. 3 Riff C

C5

G5

D5

D5/C

Gtr. 2 Riff C1

*Chords derived from synth. & bass gtr. throughout section.

Fill 1 (Pick-up to solo)
Gtr. 5

Guitar Solo:
w/Fills 2 (Gtr. 3) & 2A (Gtr. 2)
N.C.(E5)

Rhy. Flg. 3
Gtr. 6

The musical score consists of three staves. The top staff is for **FIG 2 Gtr. 3** and the middle staff is for **FIG 2A Gtr. 2**. Both parts are in 4/4 time and feature a single note on the D string (second line) that is sustained across four measures. The notes are marked with a **pp** (pianissimo) dynamic in the fourth measure. A bracket above the notes spans all four measures with the instruction **both gtrs. decresc.**. The bottom staff is a **Tab** (tablature) section with four measures, each containing the notation $\begin{pmatrix} 12 \\ 4 \end{pmatrix}$, indicating a double stop of the 12th and 4th frets.

FILE 2A
Gtr. 2

both gtrs. decreasc.

PP

end Rhy. Flg. 3

w/Rhy. Fig. 3 (Gtr. 6) 2 times
N.C.(E5)

DS
8va

D

(Gtr. 2) N.C.(E5)

D5 A5 C5

Chorus 2:
E5^{VII}

Gtr. 3

For - tunes of war, —

Gtr. 6

G5^X

C5

A5

for - tunes of war, —

for - tunes of war, —

no pain an - y - more. —

Gtr. 2 tacet.

C5

D5

5th
D

P.M.

For - tunes of war. —

Gtrs.
3 & 6

C5

Fortunes of War - 10 - 9
PG9604

Slowly $\text{♩} = 63$

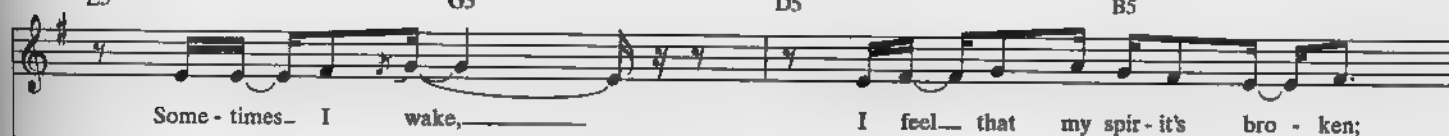
Outro:

E5

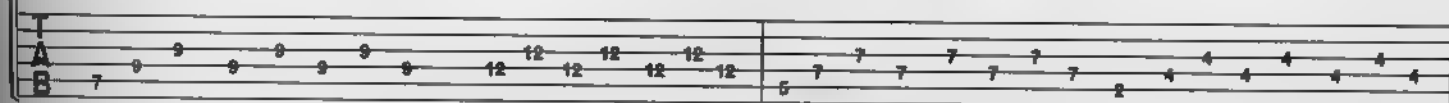
G5

D5

B5



*Gtr. 2

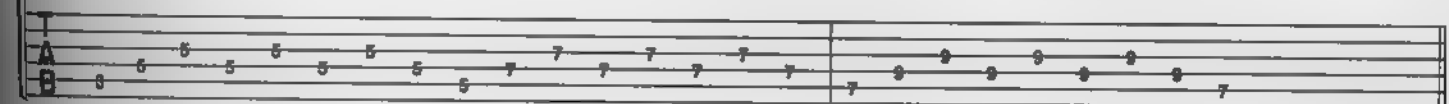
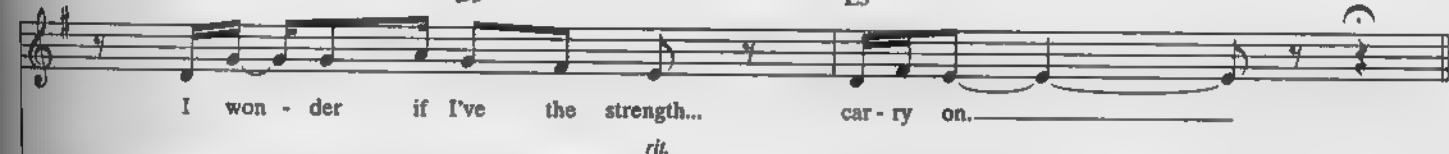


*Gtrs. 3 & 6 tacet.

C5

D5

E5

Slightly faster $\text{♩} = 68$

G5

E5

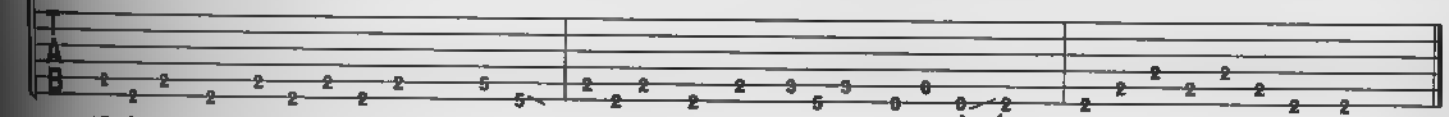
C5

D5

E5



*Gtr. 4 (Bass gtr. arr. for gtr.)



*Gtr. 2 tacet.

Verse 2:

I'm scarred for life
 But it's not my flesh that's wounded;
 So how can I face the torment alone?
 The vivid scenes and all the recurring nightmares;
 I lay there and sweat until it gets light...
 (To Interlude:)

LOOK FOR THE TRUTH

Words and Music by
BLAZE BAYLEY, JANICK GERS
and STEVE HARRIS

⑥ = D Gtr. 1 chords
(Bass gtr. arr. for gtr.)

E5 G5 D5 B5 C5

Gtr. 2 & 3 chords

E5 G5 D Bm Esus ES^{VII} Csus C5

Gtr. 1 in Drop D tuning:

⑥ = D ③ = G
⑤ = A ② = B
④ = D ① = E

Slowly ♩ = 60

Intro:

Em

Gtr. 1 (Bass gtr. arr. for gtr., ⑥ = D)

G D Gmaj7/B

Gtr. 2 (Standard tuning)

mp hold throughout

Cmaj7 D5(6) E5 Em G

hold

f.m n

D Gmaj7/B Cmaj7 D⁶9(3) E

Cont. in slashes

Verse 1:
Gtr 2 Cont. rhy. simile

Gtr. 1 Rhy. Fig. 1

E5 G5 D5 B5 C5 D5

All my dark dreams drift like smoke in the breeze..

Fill 1 Riff → riff

E5 end Rhy. Fig. 1 E5 G5 D5 B5

The fear grips me

C5 D5 Fill 3 Riff G5

as I fall towards my sleep. Here comes the night - mare

D5 B5 Fill 7 C5 D5 E5 Fill 2 (2fois)

that nev - er ends.

mi si mi fast di fast mi si

w/Rhy. Fills 1 (Gtr. 2) & 1A (Gtr. 3)
C5 D5 E5

3 G5 D5 B5 Gtr. 1

Here is the dream that makes mon - sters of men.

Moderately ♩ = 94
E5 G5 D Bm D E5
Rhy. Fig. 2

*Gtrs. 2 & 3 w/Rhy. Fig. 2 (Gtrs. 2 & 3) 2 times

Oh, oh.

*2 gtrs. arr. for 1 (Gtr. 1 tacet).
Verses 2 & 3:
Eaus E5^{VII}

2. In the house of my soul, in rooms of ug - li - ness and cold,—
3. See additional lyrics

mem - o - ries locked a - way,— all the doubts and fears I nev - er faced.

w/Rhy. Fig. 3 (Gtrs. 2 & 3)
Eaus E5 Caus C5 Daus D5 B5 C5 Eaus E5 Caus C5

Now they come a - gain;— I am fall - ing down to meet with them. Fears with - in us all;—

Chorus:
E5^{VII} D5 C5 G5^x D5

mine a - wake and they stand up tall. Look for the truth, deep - est cut of all— from - you.

Rhy. Fill 1
Gtr. 2

hold P.M.

T
A
B

Rhy. Fill 1A
Gtr. 3

P.M.

T
A
B

E5^{vii} D5 C5 1. G5^{III} D5 w/Rhy. Fig. 2 (Gtrs. 2 & 3) 2 times, simile
 E5 G5 D
 Knife of the truth, blade of ha-tred slic-ing through. Oh, _____

Bm D E5 G5 D Bm D E5
 oh. _____ Oh, _____ oh. _____

2. G5^x D5 E5^{vii} D5 C5
 Gtr. 3 blade of ha-tred slic-ing through. Here is the truth,

Gtr. 2
 deep-est— cut of all— from— you. Knife of the truth.

G5^x D5 E5^{vii} D5 C5
 blade of ha-tred slic-ing through. Oh, _____

G5^{III} D5 w/Rhy. Fig. 2 (Gtrs. 2 & 3) 2 times, simile
 E5 G5 D
 blade of ha-tred slic-ing through. Oh, _____

D5 G5 N.C. E5^{VII} G5^X
 *Gtr. 3 Rhy. Fig. 4 Cont. in slashes Gtr. 2 Rhy. Fig. 4A P.M. P.M.
 P.M.

14 12 14 12 13 15 13 12 13 12 14 12 7 7 7 7 12 12 X X

2 2 2 0 0 0 3 5 3 2 0 2 0 5 *Gtr. 1 tacet.

D5 C5 C B A G A G F# E E5^{VII} G5^X D5 C5 D5 end Rhy. Fig. 4
 P.M. P.M. Gtr. 4 (w/slide) Gtr. 2 end Rhy. Fig. 4A

7 7 (7) 9 2 5 3 5 3 2 0 7 7 7 7 12 10 10 10 12 12 10 10 12 12 5

Guitar Solo 1:
 w/Rhy. Fig. 4 (Gtr. 2) & 4A (Gtr. 3) both simile

E5 G5 D5 C5 E5 G5
 grad. slide

7 0 10 10 12 12 (12) 10 0 7 7 0 7 7 7

Guitar Solo 2:
 A5 C5

Gtr. 5 Gtr. 4 hold bend 1/2

7 0 12 11 14 9 7 17 15 17 15 12 13 12 14 (14) 12 12 12

Rhy. Fig. 5 Gtrs. 2 & 3 P.M. P.M.

2 2 2 0 2 2 2 0 2 0 5 5 5 X

G5 G6 A5 *Outro:* E5 G5 D

*Gtrs. 2 & 3

Oh, _____

(8va) _____

1 20 17 20 20 (20)

*Gtrs. 4 & 5 tacet.

Bm D E5 G5 D Bm D E5 *Play 4 times*

oh. _____ Oh, _____ oh. _____

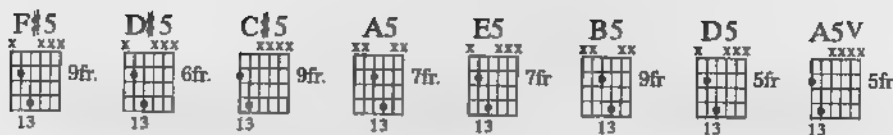
rit. G5 D Bm D E5 type 2

Oh, _____ oh. _____

Verse 3:
 I pray my sleep will break,
 Maybe this time I won't wake.
 Weakness I hide so well,
 This dagger in my mind will tell.
 It's my final stand;
 I make a fist out of each hand
 To shadows of the past.
 Take a breath and I scream attack.
 (To Chorus:)

JUDGEMENT OF HEAVEN

Words and Music by
STEVE HARRIS



Moderately fast $\text{♩} = 150$

Intro.

E5

Bass gtr.

C#m

B5

B

E5

C#m

B5

B

Verse 1.

E5

C#m

B5

B

1. A lone - ly cry for help, -

reach - ing out - for help to an - y - one -

end Riff A

Gtr. 1
Riff A

Verse 2.

Rhy.
Fig. 1
Gtrs. 1 & 2

F#5

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

life. Your search - ing

T
A
B

end Rhy. Fig. 1

in the dark, clutch - ing at straws, to find a way.

D#5 C#5

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 3 times

You take the Ta - rot cards and throw them to the

F#5 D#5 C#5

wind. You ques - tion your be - liefs, your

F#5 D#5

in - ner thoughts, your whole ex - is - tence. And if there

C#5 F#5

is a God, then an - swer if you will.

D#5 C#5

Tell me of my fate. Tell me of my

A5 E5 B5

Gtr. 1

T
A
B

Gtr. 2

place. Tell me if I'll ev - er rest in

F#5

Rhy. Fig. 2

Verse 3: Gtrs. 1 & 2

PM.....J PM.....J PM.....J PM.....J PM.....J PM.....J

peace, If you could live your life— a - gain

PM.....J PM.....J PM.....J PM.....J PM.....J PM.....J

TAB

The musical notation for the guitar solo is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The solo consists of a series of eighth and sixteenth notes, with some measures containing triplets. Above the staff, there are two sets of brackets labeled 'D5' and 'E5', indicating the fret positions for the notes. Below the staff, the lyrics 'would you change a thing or leave it all the same? If you' are written, corresponding to the vocal line in the previous block.

had the chance - a - gain, would you change a thing - at all?

PM... PM... B5 end Rhy. Fig. 2 w/Rhy. Fig. 2 (Gtrs. 1 & 2) F#5

When you look back at your past, can you

say that you are proud of what you've done? Are there times when you believe

Chorus: F#5 D5 A5v E5 end Rhy. Fig. 3

Gtrs. 1 & 2

All of my life I have be - lieved

w/Rhy. Fig. 3 (Gtrs. 1 & 2) 3 times

F#5 D5 A5v E5

judge - ment of heav - en is wait - ing for me.

F#5 D5 A5v E5

All of my life I have be - lieved

F#5 D5 A5v E5

judge - ment of heav - en is wait - ing for me.

Gtrs. 1 & 2

Wait - ing for me. Wait - ing for —

D5 B5 To Coda

me. Wait - ing for — me, yeah,

Rhy. Fig. 4A Gtr. 1

F#5 A5 B5 A5 F#5 E5 F#5 A5 B5 A5 D5 E5

(1st time only)

yeah!

Gtr. 2 Rhy. Fig. 4

end Rhy. Fig. 4

TAB

FM 1 (Pick-up to solo)

Gtr. 3

8va -----

14 18

T
A
B

Guitar Solo:
w/Rhy. Figs. 4 (Gtr. 2) & 4A (Gtr. 1) both 2 times

F#5 A5 B5 A5 F#5 E5

Gtr. 3

F#5 A5 B5 A5 D5
(8va)

F#5 A5 B5 A5 F#5 E5
(8va)

F#5 A5 B5 A5 D5 *F#5
(8va)

*Chord implied by bass gtr. until Coda.

Fill 2
Gtr. 4

Interlude 1:
Gtrs. 3 & 4

A5

D5

First system of guitar notation for Interlude 1, Gtrs. 3 & 4. The staff shows a melodic line in treble clef and a corresponding fretboard diagram below. The fretboard diagram includes fingerings: (7) 9 10 7 9 10 7 9, 10 7 9 10 7 9 10 7, (7) 9 10 7 9 10 7 9, and 10 9 7 7.

A5

E5

F#5

Second system of guitar notation for Interlude 1, Gtrs. 3 & 4. The staff shows a melodic line in treble clef and a corresponding fretboard diagram below. The fretboard diagram includes fingerings: (7) 9 10 7 9 10 7 9, 10 7 9 10 7 9 10 10, (10) 9 9, and (9) 9 7.

2.

E5

F#5

A5

Gtr. 4

Third system of guitar notation for Interlude 1, Gtr. 4. The staff shows a melodic line in treble clef and a corresponding fretboard diagram below. The fretboard diagram includes fingerings: 10, (10) 7 9 10 7 9 10 7, 9 10 7 9 10 7 9, and 10.

Gtr. 3

Fourth system of guitar notation for Interlude 1, Gtr. 3. The staff shows a melodic line in treble clef and a corresponding fretboard diagram below. The fretboard diagram includes fingerings: (10) 9 9, (9) 7, (7) 9 10 7 9 10 7 9, 10 7 9 10 7 9 10 7, and 10 7.

D5

Fifth system of guitar notation for Interlude 1, Gtr. 3. The staff shows a melodic line in treble clef and a corresponding fretboard diagram below. The fretboard diagram includes fingerings: (10) 7 9 10 7 9 10 7, 10 9 7 10 10, (10) 7 9 10 7 9 10 7, and 10 7.

Sixth system of guitar notation for Interlude 1, Gtr. 3. The staff shows a melodic line in treble clef and a corresponding fretboard diagram below. The fretboard diagram includes fingerings: (7) 9 10 7 9 10 7 9, 7 10 9 7 7, and (7) 9 10 7 9 10 7 9.

A5

B5

First system of musical notation. Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 10, 7, 9, 10, 7, 9, 9, (9), 7, 7, (7).

Second system of musical notation. Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 10, 7, 9, 10, 7, 9, 10, 10, (10), 9, 9, (9).

F#5

*A5

Third system of musical notation. Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 11, 9, 10, 11, 9, 10, 9, 10, 12, (12), (12), 10, 9.

Riff B1

Fourth system of musical notation. Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 4, 6, 7, 4, 6, 7, 6, 7, 4, (4), (4), 7, 6.

*Bass gtr. play D 2nd time only

*D5

E5

F#5

end Riff B

Fifth system of musical notation. Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 11, 9, 10, 9, 10, 9, 9, 10, 10, (10).

Sixth system of musical notation. Treble clef staff with notes and slurs. Bass clef staff with fret numbers: 4, 6, 7, 7, 7, 6, 6, 7, 7, (7).

*Bass gtr. plays A 2nd time only

Bridge.
w/Riffs B (Gtr. 4) & B1 (Gtr. 3)

F#5 A5 D5

All of my life now I have be - lieved judge - ment of

E5 F#5 w/Riffs B (Gtr. 4) & B1 (Gtr. 3) both 1st 7 bars only

heav - en a - waits for me. All of my life now I

D5 A5 E5 F#5

have be - lieved judge - ment of heav - en a - waits for me.

Interlude 2.

F#5 D5

Yeah!

Gtr. 1

(2nd time)

TAB (10) (10) 12 9 12 9

Gtr. 2

(2nd time)

TAB (7) (7) 9 9 9 9

E5 C#5 D5

TAB 9 12 9 9 10 10 9 12 9 9 12 9 9

TAB 6 9 6 6 7 7 6 9 6 9 6 6

1.
E5

2.
E5

D.S. al Coda

w/Rhy. Figs. 4 (Gtr. 2) & 4A (Gtr. 1)

w/Rhy. Figs. 4 (Gtr. 2) & 4A (Gtr. 1)
both 1st 3 bars only

Coda

yeah!

Yeah!

A5 F#5 E5 F#5 A5 B5 A5 D5 F#5 A5 B5

Gtr. 1
PM PM.....

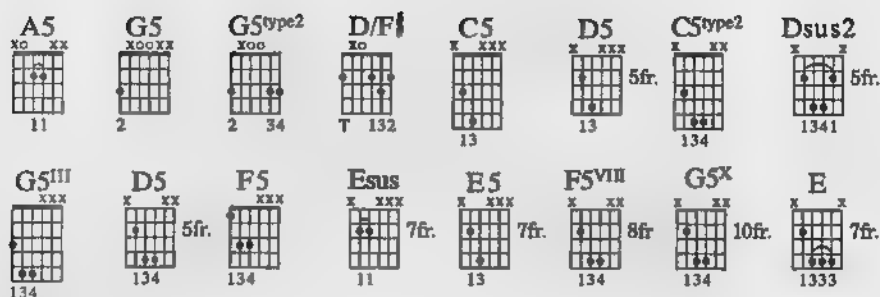
Yeah!

Gtr. 2

PM PM.....

THE AFTERMATH

Words and Music by
STEVE HARRIS, BLAZE BAYLEY
and JANICK GERS



Slowly ♩ = 64

Intro:

Asus2

Rhy. Fig. 1

Gtr. 1 (Acoustic)

F6/A

Asus2

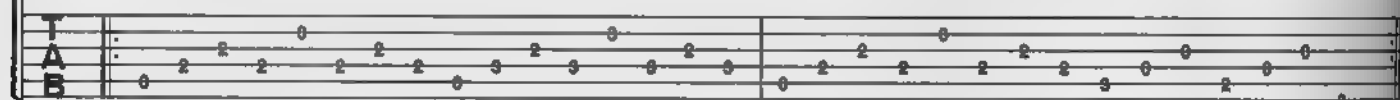
C(2)

G/B

G



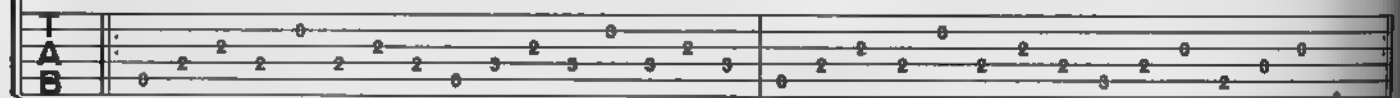
f hold throughout



Rhy. Fig. 1A
Gtr. 2 (Electric)



mf hold throughout



w/Rhy. Fig. 1 (Gtr. 1) 2 times
w/Rhy. Fig. 1A (Gtr. 2)

Asus2

F6/A

Asus2

C(2) G/B G

w/Rhy. Fig. 1 (Gtr. 2)

Asus2

F6/A

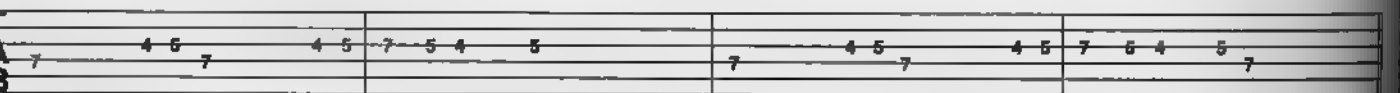
Asus2

C(2) G/B G

Cont. in slash



f



Moderately slow $\text{♩} = 75$

A5 G5 A5 G5 type 2 D/F# G5 type 2 D/F# G5 type 2 C5 D5

Rhy. Fig. 2

*Gtrs. 2 & 3 *f*

*Gtr 1 tacet.

Verse.

w/Rhy. Fig. 2 (Gtrs. 2 & 3) 4 times

A5 G5 A5 G5 D/F# G5 D/F# G5 C5 D5 A5 G5 A5 G5 D/F# G5

1. Si - lent - ly to si - lence fall in the fields of fu - tile war. Toys of death are spit - ting lead where

D/F# G5 C5 D5 A5 G5 A5 G5 D/F# G5 D/F# G5 C5 D5

boys that were our sol - diers bled. War horse and war ma - chine - curse the name - of lib - er - ty -

Pre-Chorus:

A5 C5 type 2 D C5 type 2

A5 G5 A5 G5 D/F# G5 D/F# G5 C5 D5

march - ing on as if they should mix in the dirt - our broth - ers' blood. In the mud and

G5 III D5 type 2 C5 type 2 A5 C5 type 2 D5 type 2 C5 type 2 G5 III

rain, what are we fight - ing for? Is it worth the pain? Is it worth dy - ing for?

Substitute w/Rhy. Fill 1 (Gtrs. 2 & 3) Verse 2

A5 C5 type 2 D5 type 2 C5 type 2 G5 D5 type 2 C5 type 2 A5 C5 type 2 D C5 type 2

Who will take the blame? Why did they make a war? Ques - tions that come a -

Original tempo $\text{♩} = 64$

w/Rhy. Fill 1 (Gtrs. 2 & 3)

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) both 2 times

G5 Asus2 F6/A Asus2 C(2) G/B G

gain. Should we be fight - ing at all?

Asus2 F6/A Asus2 C(2) G/B G

Gtr. 3 (Play 1st time only)

end Rhy. Fig. 3

Double-time feel
Slightly faster ♩ = 56
Bridge.

[illegible]

A5 C5 D5 E5 end Rhy. Fig. 4

[illegible]

A5
Gtz. 4

AS Gtr. 4 PS GS

f

TAB 12-14 10 12 13 12 14 12 14 10 12

A5 Gtr. 4 C5 D5 E5

Gtr. 3

hold -1 hold -1 hold -1

TAB

12 14 (14) 12 13 12 13 12 14 12 14 10 14 10

3 5 5 5 5 5 5 5 5 5 5 5 5 5 5

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

w/Rhy. Fig. 4 (Gtr. 2) 1st 3 bars only

A5

F5

G5

What _____ is _____ it for when the bat - tles are done, _____

The first system of music shows a vocal line with the lyrics "What _____ is _____ it for when the bat - tles are done, _____". Below the vocal line is a guitar line with fret numbers: 14, 12, 13, 12, 14, 12, 14, 11, 10, 12.

A5

C5

D5

af - ter the war and then no one has

The second system of music shows a vocal line with the lyrics "af - ter the war and then no one has". Below the vocal line is a guitar line with fret numbers: 10, 14, 12, 10, 12, 13, 12, 14, 12, 14, 11, 10, 12. There are "hold --" markings under the guitar line.

Esus B5

Esus B5

F5^{VIII}G5^x

Cont. in notation

won? I'm just a sol - dier.

The third system of music shows a vocal line with the lyrics "won? I'm just a sol - dier.". Above the vocal line, there are guitar fret numbers: Esus B5, Esus B5, F5^{VIII}, G5^x. Below the vocal line is a guitar line with fret numbers: 11, 10, 9, 7, 9, 10, 10, 12, 10, 12, 10, 12, 10.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in eighth and sixteenth notes, with some slurs and ties. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in eighth and sixteenth notes, with some slurs and ties. The score is divided into three measures by vertical bar lines. The first measure contains the first line of the melody and the first line of the bass line. The second measure contains the second line of the melody and the second line of the bass line. The third measure contains the third line of the melody and the third line of the bass line. The score is written in a standard musical notation style.

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The lower staff is a bass clef, likely for a piano accompaniment, featuring a simple harmonic pattern. The score includes a 'hold' instruction at the end of the first line.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. Below the staff is a guitar tablature line, labeled 'TAB' at the beginning. The second system continues the melody and includes a final measure with a double bar line. The tablature line shows fret numbers (0, 1, 2, 3, 4, 5) and includes a 'TAB' label at the start.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The second system consists of two staves, with the top staff continuing the melody and the bottom staff providing a harmonic accompaniment. The bottom staff uses a bass clef and a key signature of one flat. The music is written in a simple, folk-like style, with a focus on melody and harmony.

(8va).

The musical score for "end Rhy. Fig. 5" consists of three staves. The top staff is for guitar, featuring a treble clef and a key signature of one sharp (F#). It includes a triplet of eighth notes, a sixteenth-note run, and a half-note phrase. The middle staff is for bass, with a treble clef and a key signature of one sharp. It contains a sequence of fret numbers (20, 17, 19, 17, 17, 19, 20, 17, 17, 19, 17, 17, 17, 17, 17, 10, 17, 17) and a half-note phrase. The bottom staff is for drums, with a treble clef and a key signature of one sharp. It shows a series of eighth-note patterns and a final measure with a double bar line and a key signature change to one sharp. The text "end Rhy. Fig. 5" is written at the end of the drum staff.

w/Rhy. Fig. 5 (Gtr. 2) simile
A5

GS

The first system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' below it. A fermata is placed over a half note. The bottom staff is a bass clef with a key signature of one flat. It contains a bass line with notes and rests, including a triplet of eighth notes marked with a '3' below it. A fermata is placed over a half note. The system is labeled 'G5' at the top center.

AS

The musical notation for the guitar solo is presented in two staves. The top staff is a standard musical staff with a treble clef, showing a melodic line with various note values (quarter, eighth, and sixteenth notes), rests, and articulation marks like slurs and accents. Above the staff, the notes are labeled with their corresponding fret numbers: C5, D5, and E5. The bottom staff is a tablature staff, consisting of six lines representing the guitar strings. It contains numbers indicating the frets to be played, with some numbers grouped by slurs to indicate specific techniques or phrasing. Above the tablature staff, the notes are labeled with their corresponding fret numbers: 10, 12, 14, 15, and 16.

A musical score for a piece titled "A5". The score is written on two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat). It contains a melody with various notes, rests, and slurs. The bottom staff is a bass clef staff with a key signature of one flat (B-flat). It contains a bass line with notes and rests. The score is divided into three measures. The first measure has a treble clef staff with a melody and a bass clef staff with a bass line. The second measure has a treble clef staff with a melody and a bass clef staff with a bass line. The third measure has a treble clef staff with a melody and a bass clef staff with a bass line. The score is labeled "A5" at the top center.

Rhy. Fig. 6
Gtr. 2

The musical notation for Rhythm Figure 6, Gtr. 2, is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes, with some measures containing rests. The final measure of the figure is marked with a large 'X'.

F5

G5

First system, measures 1-2. Treble clef, key signature of one flat. Notes: F5, G5. Guitar staff shows fret numbers 14, 12, 10, 10, 14, 12, 10. A wavy line indicates a bend on the first measure of the guitar staff.

Second system, measures 3-4. Treble clef, key signature of one flat. Notes: C5, D5. Guitar staff shows fret numbers 15, 15, (15), 14, 12, 10, 15, 15, (15). A wavy line indicates a bend on the first measure of the guitar staff, and a dashed line indicates a "hold bend" on the second measure. The text "end Rhy. Fig. 6" is written above the fourth measure of the guitar staff.

w/Rhy. Fig. 6 (Gtr. 2) simile

A5

F5

Third system, measures 5-6. Treble clef, key signature of one flat. Notes: A5, F5. Guitar staff shows fret numbers 14, 12, 10, 15, (15), 15, 12, 10. A wavy line indicates a bend on the fifth measure of the guitar staff, and a dashed line indicates a "hold bend" on the sixth measure. The text "w/Rhy. Fig. 6 (Gtr. 2) simile" is written above the fifth measure of the guitar staff.

G5 C5

D5 E Gtr. 2

F5^{vim} G5^x

Slowly $\text{♩} = 52$

Chorus:

w/Rhy. Fig. 3 (Gtrs. 2 & 3) 2 times

* A5 F5 G5 N.C.

Af - ter the war, left feel - ing no one has won;

*Gtr. 4 tacet

A5 F5 G5 N.C.

af - ter the war, what does a sol - dier be - come?

A5 F5 G5 N.C.

Af - ter the war, left feel - ing no one has won;

A5 F5 G5 N.C. rit.

af - ter the war, what does a sol - dier be - come?

Original tempo ♩ = 64

Outro:

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2) both 1½ times

Asus2 F6/A Asus2 C(2) G/B G Asus2 F6/A

Oh...

Asus2 C(2) G/B G

Oh...

Gtrs. 1 & 2 hold hold rit.

*Gtr. 2 plays note on right.

Verse 2:

Once a ploughman hitched his team;
 Here he sowed his little dream.
 Bodies, arms and legs are strewn
 Where mustard gas and barbwire bloom.
 Each moment's like a year;
 I've nothing left inside for tears.
 Comrades dead or dying lie;
 I'm left alone asking why.
 (To Chorus:)

BLOOD ON THE WORLD'S HANDS

Words and Music by
STEVE HARRIS

Slowly $\text{♩} = 78$
Tempo 1

Intro: (Bass gtr. solo)
N.C.



(8va) -----

mf hold -----
harm. -----

(8va) -----

harm. -----

Tempo 2 $\text{♩} = 88$

Tempo 1
(8va) -----

hold -----
harm -----

(8va) -----

Tempo 2

hold ----- hold ----- hold ----- hold ----- hold ----- hold ----- hold ----- hold ----- hold -----

Tempo 1

(8va)

(8va)

Tempo 2
Tempo 1

(8va)

(8va)

Tempo 3 ♩ = 84

Moderately fast $\text{♩} = 168$

*E5

Gtr. 1

Gtr. 2

f

C5

D5

C5

D5

*Chord symbols derived from combining all parts.

E5

C5

D5

B5

D5

Verses 1, 2 & 3:

Gtr. 1

Rhy. Fig. 1

E5

C5

D5

C5

D5

1. Some-times it makes me won - der, some - times it makes me ques - tion,

2,3. See additional lyrics

E5

C5

D5

B5

D5

end Rhy. Fig. 1

some - times it makes me sad - dened, al - ways it makes me an - gry. But

w/Rhy. Fig. 1 (Gtr. 1)

E5

C5

D5

C5

D5

when you can see it hap - 'ning, (the) mad - ness that's all a - round you,

E5

C5

D5

B5

D5

no - bod - y seems to wor - ry, (the) World seems so pow - er - less to

Chorus 1, 2 & 3:

N.C.

act...

Gtrs. 1 & 2

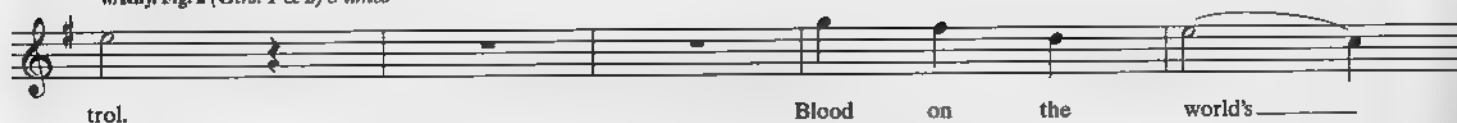
Rhy. Fig. 2

1. It's out of con -

2,3. See additional lyrics

end Rhy. Fig. 2

w/Rhy. Fig. 2 (Gtrs. 1 & 2) 3 times



To Coda

1.

2

2. An -

Interlude 1:
N.C.
Synth. Fig. 1
Synth.



Rhy. Fig. 3
Gtrs. 1 & 2



end Rhy. Fig. 3



w/Rhy. Fig. 3 (Gtrs. 1 & 2)



end Synth. Fig. 1



Half - time

Guitar Solos:

Gtr. 1
Rhy. Fig. 4

⑥ open E E5 D5 C5

PM.-----

⑥ open E E5 D5 A5

PM.-----

⑥ open E E5 D5 C5

PM.-----

⑥ open E E5 D5 B5

PM.-----

end Rhy. Fig. 4

⑥ open E E5 D5 C5

hold-----

1 1

12 14 (14) (14) 15 14 14 (14) 12 14 12

⑥ open E E5 D5 A5

PM.-----

grad. release

1 1/2

(12) 7 8 0 10 (10) 10 10 0 5 7 0 7 0 7 5 0 7 0 5 7 5 7 0 7 4 (4) 12

⑥ open E E5 D5 B5 N.C.

PM.-----

1 1 1 1 1

15 14 15 15 14 12 15 14 12 14 (14) 12 12 (12)

Fill 1
Gtr. 1

5 2 0 5 4 5 4 5 7 0 7 5 0

w/Rhy. Fig. 4 (Gtr. 1) 2 times

E5 D5 C5

E5 D5 A5

Fill 2

(4) 5 4 5 7 0 7 5 0

Gtr. 3

E5 D5 C5 E5 D5 B5

3 3

fdbk--4

E5 D5 C5 E5 D5 A5

hold

E5 D5 C5 E5 D5 B5

w/Fill 1 (Gtr. 1) 3 times

N.C.

w/Fill 2 (Gtr. 1)

(♩ = ♩) *Bridge:*Gtr. 1
Rhy. Fig. 5

E5

C5



on Blood the world's hands.

Blood on the world's hands.

Gtr. 3



5 2 3

(5)

5 2 3

end Rhy. Fig. 5

D5

B5

C5

D5



Blood on the world's hands.

Blood on the world's hands.



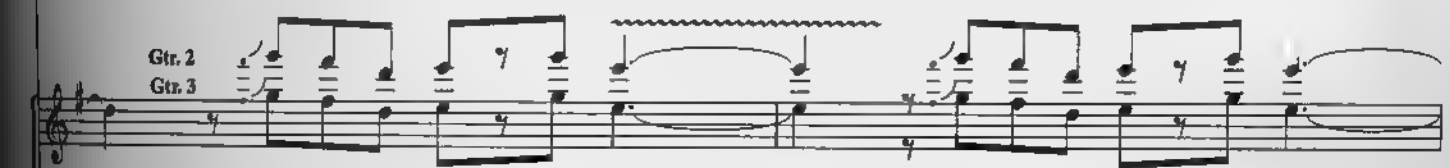
(5)

(5)

w/Rhy. Fig. 5 (Gtr. 1) 2 times

E5

C5

Gtr. 2
Gtr. 3

1

1

(5)

(12)

(5)

14

7

14

7

10

7

12

9

15

12

15

12

12

9

14

7

14

7

10

7

12

9

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12

15

12

12

9

14

7

14

7

10

7

12

9

15

12

15

12

12

9

D5 B5 C5 D5

Yeah, ——— yeah,

The first system of music includes a vocal line with the lyrics "Yeah, ——— yeah," and guitar/bass staves with fret numbers: (12), 14, 14, 10, 12, 15, 12, (12), 14, 14, 10, 12, 15, 12. There are also some 7 and 9 fret numbers indicated.

E5 C5

blood on the world's — hands. ——— Blood on the world's — hands. ———

Gtr. 3

The second system of music includes a vocal line with the lyrics "blood on the world's — hands. ——— Blood on the world's — hands. ———" and guitar/bass staves with fret numbers: (12), 9, 2, 9, (9), 9, 2, 9.

D5 B5 C5 D5

—— Blood on the world's — hands. Blood on the world's — hands.

The third system of music includes a vocal line with the lyrics "—— Blood on the world's — hands. Blood on the world's — hands." and guitar/bass staves with fret numbers: (9), 9, 2, 9, (9), 9, 2, 9.

Double - time (♩ = ♩)

Interlude 2:
w/Synth. Fig. 1
w/Rhy. Fig. 3 (Gtrs. 1 & 2) 2 times

N.C.

15

D.S. al Coda

The interlude section consists of a single guitar staff with a double bar line and a final note.

Coda w/Fill 3 (Gtrs. 1 & 2)

It's out of con - trol.

Some - one should know.

w/Rhy. Fig. 2 (Gtrs. 1 & 2) 1st 3 bars only

Blood on the world's hands.

w/Fill 4 (Gtrs. 1 & 2)

Some - one should...

Outro:
w/Rhy. Fig. 2 (Gtrs. 1 & 2) 2 times
N.C.

Fill 3
Gtrs. 1 & 2

Fill 4
Gtrs. 1 & 2

Verse 2:

Another assassination, the same day a new creation.
But what are they coming into?
Security of a world that brings one day another killing,
Somewhere there's someone starving,
Another a savage raping.
Meanwhile, there's someone laughing at us.
(To Chorus 2:)

Chorus 2:

It's out of control.
Blood on the world's hands, each day it goes on.
(To Interlude:)

Verse 3:

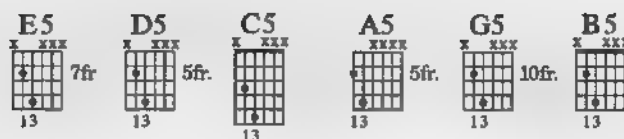
Brutality and aggression, tomorrow another lesson.
Expecting another air raid, praying for a ceasefire.
They say things are getting better, no need to be complacent.
There's chaos across the border and one day it could be happening to us.
(To Chorus 3:)

Chorus 3:

It's out of control.
Blood on the world's hands, it's our epitaph.
(To Chorus 4:)

THE EDGE OF DARKNESS

Words and Music by
STEVE HARRIS, BLAZE BAYLEY
and JANICK GERS



Moderately slow $\text{♩} = 62$

Intro:
Helicopter sounds
(approx. 17 secs.)

mf

Esus2
Rhy. Fig. 1
*Gtrs. 1 & 2

Gsus2

Esus2

Gsus2

Esus2

end Rhy. Fig. 1

*Gtr. 1 is acoustic, Gtr. 2 electric.

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 2 times

Gtr. 3

f
hold throughout

Gsus2

Esus2

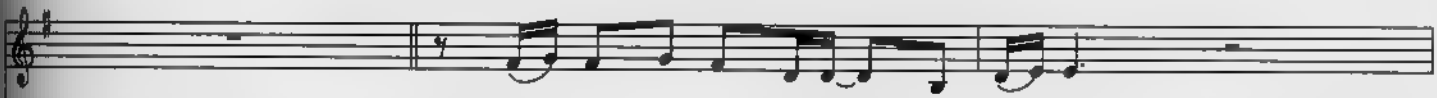
Gsus2

Verse 1:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 3 times

Esus2

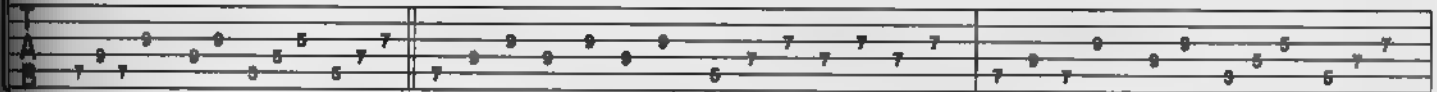
Gsus2

Esus2

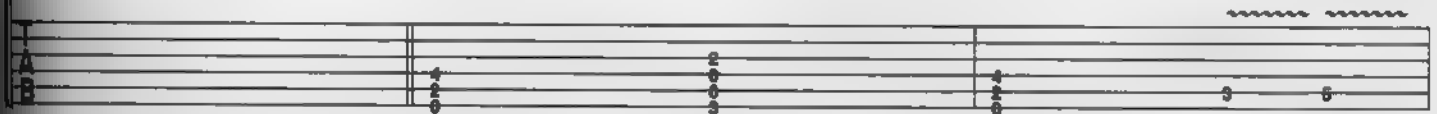


1. I've looked in - to the heart - of dark - ness

RHY A



Gtr. 4



*Volume swells.

Gsus2

Esus2

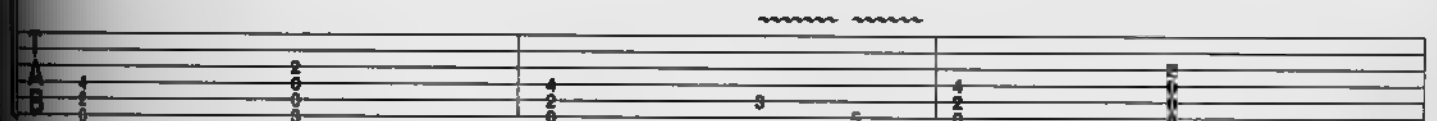
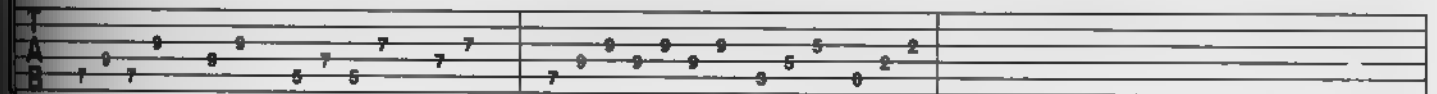
w/RHY A (Gtr. 3) 2 times

Gsus2



where the blood - red jour - ney ends.

When you've faced the heart - of



[illegible]

For a week I have been wait-ing. Still I am on - ly in Sal -

gon.

The walls_ move in a lit - tle clos - er.

Riff A1
Gtr. 3

TAB

TAB

Esus2 C5 D5

I feel the jun - gle call me on. end Riff A1

T A B

Faster ♩ = 80

Verse 2:

E5 D5 E5 C5 D5

Gtrs. 2 & 3 Rhy. Fig. 2

2. Ev - 'ry min - ute, I get weak - er

E5 D5 E5 C5 A5 end Rhy. Fig. 2

while in the jun - gle they grow strong.

T A B

w/Rhy. Fig. 2 (Gtrs. 2 & 3) 2 times

E5 D5 E5 C5 D5 E5 D5

What I want - ed was a mis - sion. And for my sins they gave me

E5 C5 A5 E5 D5 E5 C5 D5

one. They brought it up — just like room serv - ice.

T A B

E5 D5 E5 C5 A5 E5 D5 E5 C5 D5

Gtrs. 2 & 3 Rhy. Fig. 3

'Cause ev - 'ry - one gets what they want. And when that mis - sion was all

E5 C5 D5 E5 C5 D5 C5 D5 end Rhy. Fig. 3

d - ver I'd nev - er want an - oth - er one.

T A B

Faster ♩ = 138
Interlude.

*E5

G5

A5

*Chords implied by bass gtr part throughout section.

C5

D5

E5

G5

Oh.

C5

D5

E5

G5

A5

C5

D5

Verse 3:

E5
Rhy. Fig. 4

⑥
open
E

G5

Gtrs.
4 & 5

PM

I know, cap - tain, that you've done this work be - fore.

D5

④
5th
D

B5

C5

D5
end Rhy. Fig. 4

PM

PM

PM

We've got a prob - lem, you can help us, I am sure.

w/Rhy. Fig. 4 (Gtrs. 4 & 5)
E5

G5 D5

The colo - nel's gone rogue and his meth - ods are un - sound. You'll take a P. B. R. up

B5

C5

D5

*E5

riv - er, track him down.

*Chords implied by bass gtr. next 4 bars.

G5

C5

D5

Verses 4 & 5:
w/Rhy. Fig. 4 (Gtrs. 4 & 5) 2 times

E5

G5 D5

4. There's a con - flict in ev - 'ry hu - man heart. and the temp - ta - tion is to
5. See additional lyrics

Verse 4 only

TAB

B5 C5 D5 E5 G5

take it all — too far. — In this war, things — get so con - fused

D5 1. B5 C5 D5 2. B5 C5 D5

but there are some things which can - not be ex - cused. — all you — need to —

Interlude:

*E5

G5

A5

know. —

Gtrs. 2 & 3

TAB

*Chords implied by bass gtr throughout section

C5 D5 E5 G5

Oh. —

TAB

A5 C5 D5

Oh. _____

T (12) 9 11 12 11 9 11 12 12 11 9 (9) 9 11 12 11 9 9 9 11 12 11 9

Guitar Solo
w/ Fill 1 (Gtrs. 2 & 3) &
Rhy. Fig. 4 (Gtrs. 4 & 5) 4 times
E5

G5

8va

Gtr. 6

T 15 12 15 15 15 15 12 15 14 12 14 14 14 12 12 14 14 12 11 14 11 14 12 14 12 14 (14)

D5 B5 C5 D5

(8va)

T 15 (15) 13 12 13 12 14 12 14 12 11 14 11 9 11 9 9 7 8 7 9 11 9 12 8 10 1/2

Fill 1 Gtrs. 2 & 3

T 15 12 15 15 15 15 12 15 14 12 14 14 14 12 12 14 14 12 11 14 11 14 12 14 12 14 (14)

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes guitar parts for Gtr. 3 and Gtr. 6, and a TAB section. The score is written in G major (one sharp) and 4/4 time. The guitar parts are in standard notation, while the TAB section provides fret numbers for the guitarists. The score is divided into measures by vertical bar lines. The Gtr. 3 part features a melodic line with a wavy line indicating a tremolo effect. The Gtr. 6 part features a bass line with a wavy line indicating a tremolo effect. The TAB section provides fret numbers for the guitarists, with some numbers in parentheses indicating alternative fretting or bends. The score is written for two guitarists, Gtr. 3 and Gtr. 6, and a TAB section. The Gtr. 3 part is in standard notation, while the Gtr. 6 part is in standard notation. The TAB section provides fret numbers for the guitarists. The score is divided into measures by vertical bar lines. The Gtr. 3 part features a melodic line with a wavy line indicating a tremolo effect. The Gtr. 6 part features a bass line with a wavy line indicating a tremolo effect. The TAB section provides fret numbers for the guitarists, with some numbers in parentheses indicating alternative fretting or bends.

Gtr. 3

Gtr. 6

TAB

17 (17) 15 14 15 (15) 12 14 15 15 19 18 (18) 17 16

18 (18) 17 16 17 (17) 13 15 17 17 20 18 (20) 16

B5 (8va) C5 D5 E5 G5

tr

3

1/2

TAB

10 (17) 10 (17)

12 14 15 14 15 14 12 14 15 17 18 19 (19) 17 19 18 19 10

Andante

D5 (8va) B5 C5 D5

TAB

17 19 17 15 17 15 17 15 14 15 14 15 14 12 14 12 10 12 10 12 10 8 10 8 10 8 7 7 (7)

Play 4 times

*E5
Riff C
Gtrs. 2 & 3

G5

A5

C5

D5

end Riff C

First section of musical notation. The top staff shows guitar riffs for Gtrs. 2 & 3 with chords *E5, G5, A5, C5, and D5. The bottom staff shows fret numbers for bass guitar: 12, 12, 14, 12, 10, 12, 14, 14, 12, 14, 12, 14, 12, 11, 14, 12, 12, 11, 12, 14.

*Chords implied by bass gtr. throughout section.

Bridge:
w/Riff C (Gtrs. 2 & 3)

E5

G5

rit.
A5

C5

D5

Bridge section of musical notation. The top staff shows guitar riffs for Gtrs. 2 & 3 with chords E5, G5, A5 (rit.), C5, and D5. The bottom staff shows the lyrics: "Here I am, the knife in my hand, and now I understand why the ge-nius must die."

Slower $\text{♩} = 80$

Verse 6:

w/Rhy. Fig. 2 (Gtrs. 2 & 3)

E5

D5

E5

C5

D5

E5

D5

Verse 6 section of musical notation. The top staff shows guitar riffs for Gtrs. 2 & 3 with chords E5, D5, E5, C5, D5, E5, and D5. The bottom staff shows the lyrics: "Now I stand a-lone in dark-ness with his blood up-on my

w/Rhy. Fig. 3 (Gtrs. 2 & 3)

E5

C5

A5

E5

D5

E5

C5

D5

Verse 6 section of musical notation. The top staff shows guitar riffs for Gtrs. 2 & 3 with chords E5, C5, A5, E5, D5, E5, C5, and D5. The bottom staff shows the lyrics: "hands. Where sat the war-ri-or, the po-et,

Outro:

Original tempo $\text{♩} = 62$

w/Riff A (Gtr. 3)

E5

C5

D5

C5

D5

E5

D5

Outro section of musical notation. The top staff shows guitar riffs for Gtrs. 2 & 3 with chords E5, C5, D5, C5, D5, E5, and D5. The bottom staff shows the lyrics: "now lie the frag-ments of a man. I've looked in-to the heart of

rit.

Gtr. 4

Outro section of musical notation. The top staff shows guitar riffs for Gtrs. 2 & 3 with chords E5, C5, D5, E5, D5, E5, C5, and A5. The bottom staff shows the lyrics: "dark-ness where the blood-red jour-ney ends."

*Volume swells

E5

C5

D5

E5

D5

E5

C5

A5

Outro section of musical notation. The top staff shows guitar riffs for Gtrs. 2 & 3 with chords E5, C5, D5, E5, D5, E5, C5, and A5. The bottom staff shows the lyrics: "dark-ness where the blood-red jour-ney ends."

p

mf

p

mf

p

mf

p

mf

p

mf

Outro section of musical notation. The top staff shows guitar riffs for Gtrs. 2 & 3 with chords E5, C5, D5, E5, D5, E5, C5, and A5. The bottom staff shows the lyrics: "dark-ness where the blood-red jour-ney ends."

w/RIIT A1 (Gtr 3)

E5

D5

E5

C5

D5

E5

C5

When you've faced the heart— of dark - ness— e - ven your soul— be-gins to

Fade w/helicopter sounds

D5

C5

D5

E5

D5

E5

bend.

I've looked in - to the heart— of dark - ness.

*Gtr. 3

rit.

*Gtr 4 tacet.

Verse 5:

He's acting like a God;

An insane lunatic.

Your mission: terminate

With extreme prejudice.

The route is dangerous and your progress may be slow.

Here is the file and it's all you need to know.

(To Guitar Solo:)

2 A.M.

Words and Music by
BLAZE BAYLEY, JANICK GERS
and STEVE HARRIS



Slowly $\text{♩} = 60$

Am9
Rhy. Fig. 1
*Gtrs. 1 & 2

Cmaj7

D13(4)

Am9

mf
hold throughout

*Gtr. 1 is acoustic, Gtr. 2 electric.

Cmaj7

D13(4)

Am9

Cmaj7

end Rhy. Fig. 1
Gtr. 3

mf

Gtrs. 1 & 2

D13

Am9

Cmaj7

D13(4)

Am9

First system of guitar tablature. Treble staff: Melodic line with slurs and wavy lines. Bass staff: Bass line with slurs and wavy lines. Tablature (T, A, B):

(5)	8	10	8	0	7	5	7	9	(9)	0	10	0	9	7	5	0	10	0	9	7	5	(5)	8	10	0	9	7	5	7
-----	---	----	---	---	---	---	---	---	-----	---	----	---	---	---	---	---	----	---	---	---	---	-----	---	----	---	---	---	---	---

Second system of guitar tablature. Treble staff: Melodic line with slurs. Bass staff: Bass line with slurs. Tablature (T, A, B):

0	0	1	0	1	0	0	1	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Verse 1:

Cmaj7

D13(4)

Am9

Third system of guitar tablature. Treble staff: Melodic line with slurs. Bass staff: Bass line with slurs. Tablature (T, A, B):

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

I get in from work at 2 A. M. and sit down with a beer.

Fourth system of guitar tablature. Treble staff: Melodic line with slurs. Bass staff: Bass line with slurs. Tablature (T, A, B):

(7)	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
-----	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Fifth system of guitar tablature. Treble staff: Melodic line with slurs. Bass staff: Bass line with slurs. Tablature (T, A, B):

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Cmaj7

D13(4)

Am9

Turn on late night T V and then I won - der - why I'm here. -

The first system of music features a vocal melody line with lyrics 'Turn on late night T V and then I won - der - why I'm here. -'. Below the melody is a guitar accompaniment line with various fret numbers (0, 2, 4, 5, 7, 9, 10, 12) and a bass line with fret numbers (0, 2, 4, 5, 7, 9, 10, 12). The system is divided into three measures corresponding to the chords Cmaj7, D13(4), and Am9.

Cmaj7

D13

Am9

It's mean - ing - less and triv - ial, and it wash - es o - ver me. -

The second system of music features a vocal melody line with lyrics 'It's mean - ing - less and triv - ial, and it wash - es o - ver me. -'. Below the melody is a guitar accompaniment line with various fret numbers (0, 2, 4, 5, 7, 9, 10, 12) and a bass line with fret numbers (0, 2, 4, 5, 7, 9, 10, 12). The system is divided into three measures corresponding to the chords Cmaj7, D13, and Am9.

Cmaj7

D13

Am9

And once a - gain I won - der, "Is this all there is for me?" -

The third system of music features a vocal melody line with lyrics 'And once a - gain I won - der, "Is this all there is for me?" -'. Below the melody is a guitar accompaniment line with various fret numbers (0, 2, 4, 5, 7, 9, 10, 12) and a bass line with fret numbers (0, 2, 4, 5, 7, 9, 10, 12). The system is divided into three measures corresponding to the chords Cmaj7, D13, and Am9.

Faster ♩ = 76

Chorus:

Here I am a - gain, - look at me a - gain, - here I am a - gain, -

The chorus section of the music features a vocal melody line with lyrics 'Here I am a - gain, - look at me a - gain, - here I am a - gain, -'. Below the melody is a guitar accompaniment line with various fret numbers (0, 2, 4, 5, 7, 9, 10, 12) and a bass line with fret numbers (0, 2, 4, 5, 7, 9, 10, 12). The system is divided into three measures corresponding to the chords A5, C5, D5, A5, G5, A5, and G5. The guitar part includes a 'Rhy. Fig. 2' and a 'Gtr. 3 & 4' part.

D5 A5 G5 A5 C5 D5 A5 G5

PM. PM. PM. PM. PM. PM. PM.

on my own... Try-ing hard to see... what there is for me...

A5 G5 D5 end Rhy. Fig. 2 Original tempo ♩ = 60

PM. PM. PM. Am9 A13sus

Here I am a - gain, on my own.

Gtr. 1

TAB

Am9 C(9) Asus2

TAB

Verse 2:
A5 Rhy. Fig. 3 C5 D5 A5 G5 end Rhy. Fig. 3

Gtr. 3 PM. PM. PM. PM. PM.

2. Life seems so pa - thet-ic, I wish I could leave it all be - hind...

Gtr. 4

PM.

TAB

w/Rhy. Fig. 3 (Gtr. 3) 3 times

Am

C

D

Am

G5

This can - vas chair, this bed, these walls that fall in— on my mind.

P.M.

Am

C

D

Am

G5

Hold on for some - thing bet - ter that just drags you through the dirt.—

P.M.

Am

C

D

Am

G5

Do you just let go or car - ry on— and try to take the hurt?—

P.M.

Chorus

w/Rhy. Fig. 2 (Gtrs. 3 & 4)

A5

C5

D5

A5

G5

A5

G5

Here I am a - gain, look at me a - gain;— here I am a - gain,—

D5

A5

G5

A5

C5

D5

A5

G5

on my own.— Try - ing hard to see— what there is for me.—

To Coda

Interlude.
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 1st 2 bars only
Am9 Cmaj7

A5 G5 D5

Here I am a - gain, — on my own. —

w/Rhy. Fig. 1 (Gtrs. 1 & 2) 1st 3 bars only Cmaj7

D13(4) Am9 D13(4) Am9

Gtr. 3

Cmaj7 D13 Asus2

Gtrs. 1 & 2

Faster ♩ = 70
Guitar Solo.

*A5

Riff A

Gtrs. 3 & 4

C5 D5 E5 A5

1/2

19 12 19 12 19 12 19 12 14 14 14 15 14 12 12 19 12 19 12 19 12 14 14 14

*Chords derived from bass gtr. next 8 bars.

C5 D5 C5 A5 C5 D5 E5

1 1/2

A5 C5 D5 C5

end Riff A

Rhy. Fig. 3 Gtr. 4

D5 E5 D5 E5

Gtr. 3 8va

C5 G5 D5 E5 D5 E5 C5 D5 C5 end Rhy. Fig. 3

(8va)

1

w/Rhy. Fig. 3 (Gtr. 4)

D5 E5 (8va)

D5 E5 C5 G5 D5 E5 D5 E5

w/RHY A (Gtrs. 3 & 4)

N.C.

D.S. $\frac{3}{4}$ al Coda

Oh.

7

7

(8va)

Coda *PM* *D5* *A5* *G5* *w/Rhy. Fig. 2 (Gtrs. 3 & 4)* *A5* *C5* *D5* *A5* *G5*

on my own.— Here I am a - gain,— look at me a - gain;—

A5 *G5* *D5* *A5* *G5* *A5* *C5* *D5* *A5* *G5*

here I am a - gain,— on my own.— Try - ing hard to see— what there is for me.

A5 *G5* *D5* *w/Rhy. Fig. 1 (Gtrs. 1 & 2)* *Am9* *Cmaj7* *D13(4)* *Am9*

Here I am a - gain,— on my own.—

Gtr. 3 *Cmaj7* *D13(4)* *Am9*

A - lone— a - gain,— a - lone. a - gain,— I'm here— on my— own.—

Cmaj7 *D13(4)* *Asus2*

Gtrs. 1 & 2 *rit.*

Verse 1:
N.C.

When you start to take a look with - in, do you feel at ease with what you see?

Riff B

TAB

9	(9)	12	11	7	9	5	7	4	5	
x	(x)	x	x	x	x	x	x	x	x	x
7	(7)	10	9	5	7	9	5	2	9	

Do you think you can have peace of mind and have self be - lief, or be sat - is - fied?

TAB

9	(9)	12	11	7	9	5	7	4	5	4
x	(x)	x	x	x	x	x	x	x	x	x
7	(7)	10	9	5	7	9	5	2	9	2

Do you e - ven think you like your - self, or real - ly think you could be some - one else?

TAB

9	(9)	12	11	7	9	5	7	4	5	
x	(x)	x	x	x	x	x	x	x	x	
7	(7)	10	9	5	7	9	5	2	9	

Is there some-thing that you'd rath - er be, nev - er thought you'd be, had a chance to see?

end Riff B

TAB

9	(9)	12	11	7	9	4	5	4	5	4
x	(x)	x	x	x	x	x	x	x	x	x
7	(7)	10	9	5	7	2	9	2	5	2

(♩=♩)

Pre-Chorus.

Asus2

Rhy. Fig. 1

Asus2(♯5)

A[♯]8(7)Gtr. 3
(Acoustic)

Rhy. Fig. 1A

A7sus2

Asus2

Asus2(♯5)

A[♯]8(7)

A7sus2

end Rhy. Fig. 1

end Rhy. Fig. 1A

*Verse 2:
N.C.

*Gtr 3 tacet.

Do you think you've lost your self - es - teem and your self - re - spect? What can you ex - pect?

The first system contains a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Do you think you've lost your self - es - teem and your self - re - spect? What can you ex - pect?". The guitar line is in treble clef and includes a tablature section at the bottom with fret numbers: 9, 7, 10, 11, 7, 9, 4, 5, 4, 5, 4.

Pre-Chorus:

w/Rhy. Figs. 1 (Gtr. 3) & 1A (Gtrs. 1 & 2)

Asus2 Asus2(#5) A $\frac{9}{8}$ (3) A7sus2

All my life I've run a - way.

The pre-chorus section begins with a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "All my life I've run a - way.". The guitar line is in treble clef and includes a tablature section at the bottom with fret numbers: 9, 7, 10, 11, 7, 9, 4, 5, 4, 5, 4.

Asus2 Asus2(#5) A $\frac{9}{8}$ (3) A7sus2

All my life I've tried to hide a - way.

The pre-chorus section continues with a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "All my life I've tried to hide a - way.". The guitar line is in treble clef and includes a tablature section at the bottom with fret numbers: 9, 7, 10, 11, 7, 9, 4, 5, 4, 5, 4.

Dsus2 Gtr. 3 Dsus2(#5) D $\frac{9}{8}$ (3)

All my life I've run a - way.

The pre-chorus section continues with a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "All my life I've run a - way.". The guitar line is in treble clef and includes a tablature section at the bottom with fret numbers: 9, 7, 10, 11, 7, 9, 4, 5, 4, 5, 4.

Gtrs. 1 & 2

All my life I've

The pre-chorus section continues with a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "All my life I've". The guitar line is in treble clef and includes a tablature section at the bottom with fret numbers: 9, 7, 10, 11, 7, 9, 4, 5, 4, 5, 4.

D7sus2 Dsus2 Dsus2(#5)

All my life I've

The pre-chorus section continues with a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "All my life I've". The guitar line is in treble clef and includes a tablature section at the bottom with fret numbers: 9, 7, 10, 11, 7, 9, 4, 5, 4, 5, 4.

$D_9^6(2)$ $D7_{sus2}$

tried to hide a way.

TAB

Slower $\text{♩} = 96$
 N.C.(Em)
 *Gtrs. 1 & 2

*Gtr. 3 tacet.

TAB

TAB

Double-time $\text{♩} = 116$
 Chorus:

(♩=♩) $E5$ $G5$ $C5$ $D5$

All my life I've run a stray.

Riff C
 Gtr. 1

TAB

Rhy. Fig. 2
 Gtr. 2

PM. 4 PM. 4 PM. 4 PM. 4 PM PM PM 4 PM 4 PM

TAB

w/Rhy. Fig. 2 (Gtr. 2) 2 times
& Riff C (Gtr. 1) 3 times

E5

G5

Let my faith

end Riff C

end Rhy. Fig. 2

PM.

PM.

C5

D5

E5

G5

slip a - way.

All my life

I've

w/Rhy. Fig. 2 (Gtr. 2) 1st 3 bars only

C5

D5

E5

G5

run a - stray.

Al - lowed my faith

to

C5

D5

5
D

D5

To Coda

Gtr. 2

PM.

drift a - way.

Interlude 1:

C5
Gtrs. 1 & 2

G5

D5

A5

E5

B5

C5

G5

D5

PM.----- PM.----- PM.----- PM.----- PM.-----

T
A
B

C5

G5

D5

A5

E5

B5

1.

C5

D5

E5

PM.----- PM.----- PM.-----

T
A
B

2.

C5

D5

E5

T
A
B

Faster ♩ = 166

Interlude 2.

N.C.

Gtr. 1

Bass gtr.

6

Gtr. 2

Esus2

w/delay effect

T
A
B

Rhy.
Fig. 3

Gtr. 1

Riff D

Csus2

G5

T
A
B

D5 Dsus2^v Csus2

end Riff D Riff E

G5 w/Rhy. Fig. 1 (Gtr. 3) D5 Esus2 end Rhy. Fig. 3

end Riff E w/Rhy. Fig. 3 (Gtr. 2) & Riff E (Gtr. 1) 2 times Rhy. Fig. 4 Gtr. 3

Csus2 G5 D5 Esus2

Csus2 G5 D5 Esus2 end Rhy. Fig. 4

Rhy. Fig. 1 Gtr. 3

Guitar Solo 1:
w/Rhy. Figs. 3 (Gtr. 2) & 4 (Gtr. 3) & Fill 1 (Gtr. 1)

Gtr. 4

-1/2

trem. bar

-1/2

Csus2

G5

D5

Esus2

1

Csus2

G5

w/Rhy. Figs. 3 (Gtr. 2) & 4 (Gtr. 3) both 1st 7 bars only

D5

Esus2

-1

Csus2

-1

-1

-1

-1

-1

G5 (8va)

trem. bar

-1

harm.

14 12 10 12

0

(0)

0

(0)

(0)

(0)

(0)

(0)

(0)

5

Fill 1

Gtr. 1

(9)

(9)

D5 Esus2 Csus2

trem. bar -1

hold bend

1 1 1 3

(5) (5) (5) 14 (14) (14) 15 14 12 12
14 12 12

G5 D5 Esus2 D5 A5

trem. bar

8va

1 1 1 1 1

(12) 12 (12) (12) 14 17 15 18 17 20 17

Guitar Solo 2:

Rhy. Fig. 5A Gtr. 2

F5 G5

Gtr. 1

grad. release

(19) (19) (19) 17 (17) 19

Gtr. 4 (8va)

(17) (17) (17)

Rhy. Fig. 5
Gtr. 3

(14) 14 12 (12) 10 (10) 10 8 12
(14) 14 14 (14) 10 (10) 10 10 12
(12) 12 12 (12) 8 (8) 8 8 10

Rhy. Fill 2

Gtr. 3

7 14
5 7 14
5 5 12

Fill 2 (Pick-up
to Guitar Solo 2)

Gtr. 1

1 19

A5
end Rhy. Fig. 5A
w/Rhy. Figs. 5 (Gtr. 3) & 5A (Gtr. 2) both 2 times

F5

8va

3

T
A
B

(8va) ..

(17)

T
A
B

end Rhy. Fig. 5

T
A
B

Gtr. 1
(8va) ..

G5

A5

T
A
B

F5

G5

A5

(8va) ..

1

1

T
A
B

w/Rhy. Fig. 5 (Gtr. 3) & 5A (Gtr. 2) both 1st 2 bars only

w/Rhy. Fill 3 (Gtr. 2) F5 Gtr. 3 F#us2 D5

(8va) -----

T
A
B

D#us2 E5 w/Rhy. Figs. 3 (Gtr. 2) & 4 (Gtr. 3) & Riff D (Gtr. 1) w/RHYE (Gtr. 1)

(8va) -----

T
A
B

w/Rhy. Figs. 3 (Gtr. 2) & 4 (Gtr. 3) both 1st 7 bars only & Riff E (Gtr. 1)

w/RHYE (Gtr. 1) 1st 3 bars only Gtr. 2

D5

T
A
B

C5 G5 D5 A5 E5 B5 C5 G5 D5 Gtrs. 1 & 2

T
A
B

C5 G5 D5 A5 E5 B5 1. C5 D5 E5

T
A
B

Rhy. Fill 3
Gtr. 2

T
A
B

Rhy. Fill 4

T
A
B

2.
C5 D5 E5

w/RIFF A (Gtrs. 1 & 2)
N.C.(Em) 4

PM. 4 PM. 4 PM. 4 PM.

TAB

Verse 3:
w/RIFF B (Gtrs. 1 & 2)
N.C.

Are you scared to look in - side your mind? Are you wor - ried just at what you'll find?

Do you real - ly want to face the truth? Does it mat - ter now, what have you got to lose?

Try re - lease the an - ger from with - in, for - give your - self a few im - mor - tal sins.

Do you real - ly care what peo - ple think? Are you strong e - nough to re - lease the guilt?

Pre-Chorus:

Asus2 Asus2(#5) A9(♯) 6

Gtr. 3

All my life I've run a - way.

Gtrs. 1 & 2

TAB

A7sus2 Dsus2 Dsus2(#5)

All my life I've

TAB

D.S. $\frac{8}{8}$ al Coda

$D_9^6(3)$ $D7_{sus2}$

tried to hide a way.

TAB

Coda w/Rhy. Fig. 2 (Gtr. 2) 3 times & Riff C (Gtr. 1) 4 times

$E5$ $G5$ $C5$ $D5$

All my life I've run a stray. Let

$E5$ $G5$ $C5$ $D5$

my faith slip a way.

$E5$ $G5$ $C5$ $D5$

All my life I've run a stray. Al

w/Rhy. Fig. 2 (Gtr. 2) 1st 3 bars only

$E5$ $G5$ $C5$ $D5$ Gtr. 2 5fr. D P.M. $D5$

lowed my faith to drift a way.

Outro:

w/Riff A (Gtrs. 1 & 2) $N.C.(Em)$ Gtrs. 1 & 2

4

harm.

TAB

harm.

TAB